



SANTINIKETAN  
LIBRARY

Class No. 25

Author No. B. 17-1

Shelf No. V. 2

Accession No. 5194





# EVERYDAY ENGLISH

## BOOK TWO





THE MACMILLAN COMPANY

NEW YORK • BOSTON • CHICAGO • DALLAS  
ATLANTA • SAN FRANCISCO

MACMILLAN & CO., LIMITED

LONDON • BOMBAY • CALCUTTA  
MELBOURNE

THE MACMILLAN CO. OF CANADA, LTD.  
TORONTO

# EVERYDAY ENGLISH

## BOOK TWO

BY

FRANKLIN T. BAKER

PROFESSOR OF ENGLISH IN TEACHERS COLLEGE  
AND SUPERVISOR OF ENGLISH IN THE  
HORACE MANN SCHOOL

AND

ASHLEY H. THORNDIKE

PROFESSOR OF ENGLISH IN COLUMBIA UNIVERSITY

New York

THE MACMILLAN COMPANY

1920

*All rights reserved*

COPYRIGHT, 1913,  
BY THE MACMILLAN COMPANY.

---

Set up and electrotyped. Published May, 1913.

Norwood Press  
J. S. Cushing Co. — Berwick & Smith Co.  
Norwood, Mass., U.S.A.

## PREFACE

AMONG the traditional subjects of the elementary school English has taken first place. The time given to it is nearly as much as the total time given to arithmetic, history, and geography. The study of our own language and literature has become the main channel of continuity in the varied subjects from the primary schools to the university. This recognition of the importance of the study of English has lifted it from the formal study of reading, writing, spelling, and grammar to its present position as the main culture subject of the schools.

In spite of its importance, English is not an easy subject, even for children to whom it is their mother tongue. It is arbitrary in spelling and in idiom, uncertain in matters of usage, imperfect and capricious in its grammatical principles. It is a subject that demands skillful teaching. Careful selection of details, the stimulation of interest, the clearest statement, and frequent repetition are necessary both in the textbooks and in the teaching.

PART ONE of this book is a simple yet comprehensive survey of English grammar: simple in statement and in the omission of needless subtleties, comprehensive in that it includes all the grammar that one needs to know for his use of everyday English or for taking up the study of a foreign language. An abstract subject like grammar is hard to learn and easy to forget. The authors have, therefore, made free use of repetition, both in the general plan of the book, whereby the same subjects are viewed from different angles, and in frequent cross references. Grammatical puzzles and "logic chopping" distinctions have been

excluded. It is idle to try to teach children what they cannot learn and ought not to know.

Illustrative sentences are partly chosen from literature, for such attractiveness as they may impart to the book, and partly made from familiar and colloquial speech. The field of grammar covers both types. But archaic forms, poetic diction, and matters of linguistic history have been sparingly admitted.

The sentence has been made the objective point of our study. Chapter One gives its types and its structure. Chapter Two defines the parts of speech in their relation as elements of the sentence. Chapter Three discusses inflection as a means of indicating the function of words in a sentence. Chapter Four treats more fully the properties and the uses of words as elements of the sentence. Chapter Five briefly considers certain syntactical variations in their relation to the making of sentences.

Diagrams are explained in the last chapter. The type recommended is simple, easily learned, and easily applied. Elaborate diagrams defeat their own purpose, viz., graphic simplicity. In this, and its labor saving for children, lies the only value of the diagram. If the teacher wishes, the diagram may be used in all the chapters. But extremely long or complicated sentences should not be analyzed, with or without diagrams.

The general purpose of our study of grammar is to help the pupil to an insight into and control over simple and familiar kinds of English. Hence idiomatic and colloquial locutions, such as contractions, the progressive and emphatic forms of the verb, independent elements, and other peculiarities of common English are given due prominence.

PART TWO, on Composition, is based upon certain fundamental principles: that language is primarily oral; that constant practice and review are necessary to skill in language; that form, though a necessary element, is less important and less

interesting than ideas ; that the study of English should widen the student's interests and his range of reading.

Oral language precedes written, not only in the order of acquisition, but in its place and importance in the life of both child and adult. Oral language is swifter and surer than written. The normal order of expression for the child, not only in infancy, but throughout the elementary school, is the oral first, then the written. He must talk and hear talk before he writes, for the value of the talk itself. And he will write the better because of the preparation by the talk. As the Autocrat of the Breakfast Table observes, "Talking shapes our thoughts for us ; the waves of conversation roll them as the surf rolls the pebbles on the shore. Or, to take another illustration : talking is like playing at a mark with the hose of an engine ; if it is within reach and you have time enough, you can't help hitting it."

Hence the order of lessons here adopted. The Oral Lesson furnishes material and opportunity for reading aloud, for discussion, and for use in writing ; the Written Lesson gives the practice in writing and ordering ideas ; the Language Lesson presents principles and guides in self-criticism. This plan of procedure divides the difficulty and takes the steps in their normal order. The more alert and spontaneous the oral lesson can be made, the better will be the written lesson and the language lesson.

The material has been selected with reference to its simplicity, its cultural value, and its interest as information. We have been, of late years, in danger of forgetting, not only the interest with which children read of the wonderful world in which they live, but the high educational value of such knowledge. General information is, moreover, far better adapted to the talking and writing of immature minds than material of a literary nature. The dramatic feature is less emphasized than in *Book ONE*, but this may be extended, if the teacher wishes, into the pupil's other readings.

Narration, Description, and Exposition are introduced, but

not as set forms, or types. Nobody is interested in writing by types. We want to tell a story, or describe or explain something: and we write with our minds on the subject, not on a type to be produced. Letter writing is prominent, as the most natural form of written expression for a child, and the form most used beyond school days.

A few cardinal principles of teaching English have dominated in the making of this book:—

(1) Material must be interesting and well grasped. Dullness and blundering are due mainly to lack of ideas. (2) Writing should be for some one to read or hear. Compositions should often be read aloud and discussed. (3) There is no panacea, no one best way, of teaching English. Fullness of ideas and of resources must be presumed on the part of the teacher. Accuracy of knowledge, spontaneity of interest, self-reliance are to be developed if we would have pupils grow in power of expression.

The authors acknowledge their indebtedness to the many good teachers who have shown that the ideals here set forth are not vain hopes. They thank especially Miss Genevieve Apgar, of the Harris Teachers College, St. Louis, and Mr. Lemuel R. Brown, of the Normal Training School, Cleveland, for valuable criticisms on the manuscript, and Miss Jennie F. Owens, of the Jersey City High School, for assistance in gathering material.

The authors express their thanks to D. Appleton and Company for permission to print the selection of *Old New England*; to Houghton Mifflin Company for the selection on *Japan*; and to the Forest Service, United States Department of Agriculture, for the picture of Destructive Lumbering.

# TABLE OF CONTENTS

## PART ONE

### CHAPTER I. SENTENCES

LESSON	PAGE
1. Introduction. What is Grammar ? . . . . .	1
2. Sentences and Non-sentences . . . . .	4
3. Kinds of Sentences . . . . .	5
4. Building Sentences . . . . .	8
5. Subject and Predicate . . . . .	8
6. Inverted Order . . . . .	10
7. Expletives: <i>There</i> and <i>It</i> . . . . .	11
8. Elliptical Sentences . . . . .	12
9. The Simple Subject and its Modifiers . . . . .	14
10. The Simple Predicate and its Modifiers . . . . .	15
11. Analysis of Sentences . . . . .	16
12. Compound Subjects and Compound Predicates . . . . .	17
13. Simple and Compound Sentences . . . . .	18
14. Words and Phrases . . . . .	20
15. Clauses . . . . .	21
16. Clauses : Dependent and Independent . . . . .	21
17. Complex Sentences . . . . .	23
18. Compound-complex Sentences . . . . .	24
19. Analysis of Sentences . . . . .	25
20. Review and Sentence Building . . . . .	27

### CHAPTER II. PARTS OF SPEECH

21. The Eight Parts of Speech . . . . .	28
22. Nouns . . . . .	29
23. Pronouns . . . . .	31
24. Adjectives . . . . .	32
25. Verbs . . . . .	33
26. Verbs : Transitive and Intransitive . . . . .	34
27. Verbs: The Copula . . . . .	35
28. Predicate Nouns and Predicate Adjectives . . . . .	37
29. Adverbs . . . . .	38
30. Prepositions . . . . .	39
31. Conjunctions and Interjections . . . . .	40



LESSON	PAGE
32. Function : Parts of Speech . . . . .	41
33. Review and Sentence Building . . . . .	42

**CHAPTER III. INFLECTIONS**

34. Examples of Inflection . . . . .	44
35. Number in Nouns, Pronouns, and Verbs . . . . .	45
36. Person in Pronouns and Verbs . . . . .	47
37. Gender in Nouns and Pronouns . . . . .	48
38. Case in Nouns and Pronouns . . . . .	49
39. Inflection of Personal Pronouns . . . . .	50
40. Comparison in Adjectives and Adverbs . . . . .	52
41. Tense in Verbs . . . . .	54
42. Review of Sentence Structure, Parts of Speech, Inflection . . . . .	55

**CHAPTER IV. PROPERTIES OF THE PARTS OF SPEECH**

43. Nouns: Kinds of . . . . .	58
44. Nouns: Number . . . . .	59
45. Nouns and Pronouns: Gender . . . . .	62
46. Nouns and Pronouns: Person . . . . .	63
47. Nouns and Pronouns: Nominative Case . . . . .	65
48. Nominative Case ( <i>Continued</i> ) . . . . .	67
49. Nouns and Pronouns: Possessive Case . . . . .	68
50. Objective Case . . . . .	70
51. Objective Case: Object of Preposition . . . . .	71
52. Objective Case: Indirect Object . . . . .	73
53. Objective Case: Adverbial . . . . .	74
54. Review of the Objective Case . . . . .	75
55. Appositives . . . . .	76
56. Review and Parsing of Nouns . . . . .	77
57. Pronouns: Properties of . . . . .	79
58. Personal Pronouns: Antecedents . . . . .	81
59. The Expletive <i>It</i> . The Impersonal <i>It</i> . The Compound Personals . . . . .	82
60. Relative Pronouns . . . . .	83
61. Relative Pronouns ( <i>Continued</i> ) . . . . .	85
62. Relative Pronouns ( <i>Continued</i> ) . . . . .	87
63. Relative Pronouns ( <i>Continued</i> ) . . . . .	89
64. Relative Pronouns: Review . . . . .	90
65. Interrogative Pronouns and Indirect Questions . . . . .	91
66. Demonstrative Pronouns . . . . .	93
67. Indefinite Pronouns . . . . .	94
68. Review and Parsing of Pronouns . . . . .	94

# Contents

xi

LESSON	PAGE
69. Adjectives : Descriptive and Limiting . . . . .	97
70. Adjectives : Comparison . . . . .	98
71. Adjectives : Irregular Comparison . . . . .	100
72. Phrases used as Adjectives . . . . .	102
73. Adjectives as Nouns . . . . .	104
74. Adjectives : The Article . . . . .	105
75. Pronominal Adjectives . . . . .	106
76. Adjectives : Summary and Parsing . . . . .	107
77. Adverbs . . . . .	108
78. Adverbs : Uses and Comparisons . . . . .	110
79. Special Uses of Adverbs . . . . .	112
80. Adverbial Phrases and Clauses . . . . .	113
81. Verbs : Number and Person . . . . .	115
82. Verbs : Transitive and Intransitive . . . . .	117
83. Verbs : Transitive or Intransitive . . . . .	119
84. Verbs with Adverbial Nouns . . . . .	120
85. Verbs : The Copula and Predicate Nouns . . . . .	122
86. Verbs : Tense . . . . .	123
87. Tense : Regular Verbs . . . . .	125
88. Tense : Irregular Verbs . . . . .	126
89. The Future Tense . . . . .	128
90. The Perfect Tenses . . . . .	129
91. Conjugation of Verbs : Regular . . . . .	130
92. Conjugation of Verbs : Irregular . . . . .	131
93. Conjugation of <i>Be</i> and <i>Have</i> . . . . .	132
94. Progressive and Emphatic Forms . . . . .	134
95. Sequence of Tenses . . . . .	136
96. Contracted Verb Forms . . . . .	137
97. Verbs : Review . . . . .	138
98. Verbs : Active and Passive Voice . . . . .	139
99. Verbs : Active and Passive Voice ( <i>Continued</i> ) . . . . .	140
100. Tenses : The Passive Voice . . . . .	142
101. The Passive Voice : Retained Objective . . . . .	144
102. Mood in Verbs . . . . .	145
103. Moods : Indicative and Subjunctive . . . . .	146
104. Uses of the Subjunctive . . . . .	147
105. Potential Verb-groups . . . . .	149
106. Potential Verb Groups : <i>Shall</i> and <i>Will</i> . . . . .	151
107. The Imperative Mood . . . . .	153
108. The Infinitive . . . . .	154
109. The Uses of the Infinitive . . . . .	157

LESSON	PAGE
110. Special Uses of the Infinitive . . . . .	158
111. The Present Participle . . . . .	159
112. The Past and Perfect Participle . . . . .	160
113. Infinitives in <i>-ing</i> . . . . .	163
114. Verbs : The Three Stem Forms . . . . .	164
115. A List of Irregular Verbs . . . . .	165
116. Parsing Verbs . . . . .	167
117. Review of Verbs . . . . .	167
118. Prepositions . . . . .	169
119. Conjunctions . . . . .	171
120. Conjunctions : Coördinate and Subordinate . . . . .	172
121. Subordinate Conjunctions ( <i>Continued</i> ) . . . . .	175
122. Interjections . . . . .	176
123. Words, Phrases, and Clauses as Parts of Speech . . . . .	176

## CHAPTER V. SYNTAX AND COMPOSITION

124. Building Compound and Complex Sentences . . . . .	178
125. Adjective Phrases and Clauses . . . . .	179
126. Substantive Phrases and Clauses . . . . .	180
127. Adverbial Clauses . . . . .	182
128. Compound and Complex Sentences : Punctuation . . . . .	183
129. Independent Elements . . . . .	184
130. Analysis and Diagrams . . . . .	186

## PART TWO

1. Oral. The Spoken Language . . . . .	191
2. Written. A Composition . . . . .	193
3. Language. Criticism of Compositions . . . . .	194
4. Oral. Planning a Composition . . . . .	194
5. Written. Developing the Plan . . . . .	195
6. Language. Rules of Usage . . . . .	195
7. Oral. An Unfinished Story : <i>Phaethon</i> . . . . .	196
8. Written. Completing the Story . . . . .	197
9. Language. Correction of Written Work . . . . .	197
10. Oral. <i>The Big Trees of California</i> . Full-page Picture . . . . .	198
11. Written. Composition with Outline . . . . .	199
12. Language. Paragraphs . . . . .	200
13. Oral. Poem : <i>The Bells</i> , Edgar Allan Poe . . . . .	201
14. Written. Dictation : <i>The Snowflakes</i> , H. W. Longfellow . . . . .	203
15. Language. Phrases and Clauses . . . . .	203

# Contents

xiii

LESSON	PAGE
16. Oral. <i>Our Forests</i> , Illustrated . . . . .	205
17. Written. Outline and Paragraph Analysis . . . . .	207
18. Language. Order in Sentences . . . . .	207
19. Oral. A Picture Study . . . . .	208
20. Written. Sentences . . . . .	208
21. Language. Mistakes in the Use of Words . . . . .	209
22. Oral. An Unfinished Story. Abridged from Frank Stockton . . . . .	209
23. Written. Completing the Story . . . . .	211
24. Language. Criticism of Compositions . . . . .	211
25. Oral. <i>In Old Virginia</i> , Illustrated . . . . .	211
26. Written. A Composition . . . . .	213
27. Language. Sentences: Unity . . . . .	213
28. Oral. A Poem: <i>O Captain! My Captain!</i> Walt Whitman . . . . .	215
29. Written. Transcription of the Poem . . . . .	217
30. Language. Saying Things in Various Ways . . . . .	217
31. Oral. <i>Old New England</i> , Illustrated, McMasters' History of the United States . . . . .	218
32. Written. A Paragraph: Topics . . . . .	221
33. Language. Saying Things in Various Ways . . . . .	222
34. Oral. Informal Letters . . . . .	223
35. Written. An Informal Letter . . . . .	223
36. Language. Criticisms of Compositions . . . . .	225
37. Oral. <i>Courtesy in Business</i> . . . . .	225
38. Written. Letters . . . . .	226
39. Language. Criticism of Composition . . . . .	227
40. Oral. A Deed of Courtesy . . . . .	227
41. Written. Sentence Building . . . . .	227
42. Language. Punctuation: The Comma . . . . .	228
43. Oral. Descriptions: <i>Grandfather's Chair</i> , Hawthorne; <i>Pussy</i> <i>White</i> , Illustrated, Pierre Loti . . . . .	230
44. Written. A Description: Topics . . . . .	232
45. Language. Rules of Description . . . . .	232
46. Oral. <i>Little Japan</i> , Lafcadio Hearn. Full-page Picture . . . . .	233
47. Written. Sentences describing the Picture . . . . .	235
48. Language. Rules of Description ( <i>Continued</i> ) . . . . .	235
49. Oral. Poem: <i>The Priest and the Mulberry Tree</i> , T. L. Peacock . . . . .	237
50. Written. Dictation . . . . .	238
51. Language. Synonyms and Antonyms . . . . .	239
52. Oral. <i>Ocean Traffic</i> . Full-page Picture . . . . .	240
53. Written. A Composition with Topics and Outlines . . . . .	241
54. Language. Does Grammar Help Our Reading? . . . . .	242

LESSON	PAGE
55. Oral. The Romance of Travel. Selection from <i>Prue and I</i> , George William Curtis. Poem: <i>Travel</i> , Stevenson . . .	244
56. Written. Letter . . . . .	247
57. Language. Criticism of Letters . . . . .	247
58. Oral. A Description: <i>The Great Stone Face</i> , Nathaniel Haw- thorne. Full-page Picture . . . . .	247
59. Written. Descriptions. Selections from Hawthorne . . . . .	249
60. Language. A Poem to be Interpreted. <i>Incident of the French</i> <i>Camp</i> , Robert Browning . . . . .	250
61. Oral. An Unfinished Story . . . . .	252
62. Written. Writing a Story . . . . .	253
63. Language. Narrative . . . . .	253
64. Oral. Narrative told through Conversation: <i>The Greedy Waiter</i> , Charles Dickens . . . . .	255
65. Written. Writing a Story for Younger Children . . . . .	257
66. Language. Analyzing Paragraphs . . . . .	258
67. Oral. Collaborating a Story . . . . .	258
68. Written. A Story . . . . .	259
69. Language. Criticism of Stories . . . . .	259
70. Oral. Poem: <i>Young Lochinvar</i> , Sir Walter Scott . . . . .	259
71. Written. A Drama . . . . .	261
72. Language. Poetic Diction . . . . .	262
73. Oral. <i>How Wild Creatures Build</i> , Illustrated . . . . .	262
74. Written. An Animal Story . . . . .	266
75. Language. On Explaining Things . . . . .	266
76. Oral. Explanation . . . . .	267
77. Written. An Explanation of a Game . . . . .	267
78. Language. Sentence Structure . . . . .	267
79. Oral. <i>The Framework of a House</i> , Illustrated . . . . .	268
80. Written. An Exposition of a Mechanical Process . . . . .	270
81. Language. Analysis of Paragraph Structure . . . . .	271
82. Oral. Expositions . . . . .	271
83. Written. An Exposition. Topics . . . . .	272
84. Language. Criticism of Compositions . . . . .	272
85. Oral. <i>Building a Skyscraper</i> , Illustrated . . . . .	272
86. Written. Building Sentences . . . . .	274
87. Language. Substituting Clauses for Words or Phrases . . . . .	275
88. Oral. A Picture Study. Full-page Picture . . . . .	275
89. Written. Letters . . . . .	276
90. Language. What makes Correct Usage . . . . .	277
91. Oral. <i>Building Bridges</i> , Illustrated . . . . .	278

# Contents

xv

LESSON	PAGE
92. Written. An Expository Description . . . . .	280
93. Language. Number in Verbs . . . . .	280
94. Oral. A Book that I have Read . . . . .	282
95. Written. A Composition . . . . .	283
96. Language. The Choice of Words . . . . .	283
97. Oral. Drama: The Ghost Scene from <i>Julius Cæsar</i> . . . . .	284
98. Written. Paraphrasing into Everyday English . . . . .	287
99. Language. Fitness in Language . . . . .	288
100. Oral. Planning a Letter . . . . .	289
101. Written. A Letter . . . . .	290
102. Language. Amplifying and Condensing. Telegrams . . . . .	290
103. Oral. <i>The Pyramids of Egypt</i> . Full-page Picture . . . . .	291
104. Written. A Composition, or Sentences . . . . .	293
105. Language. Idioms . . . . .	293
106. Oral. Memorizing Poetry: <i>Ariel's Song</i> from <i>The Tempest</i> . . . . .	296
107. Written. Transcription of a Poem . . . . .	297
108. Language. Rhythm . . . . .	297
109. Oral. <i>Sanitation</i> , Illustrated . . . . .	299
110. Written. Compositions. Topics and Outlines . . . . .	301
111. Language. Synonyms . . . . .	302
112. Oral. Formal and Informal Letters . . . . .	302
113. Written. Formal Invitations and Answers . . . . .	305
114. Language. Rhyme . . . . .	305
115. Oral. Poem: <i>The Destruction of Sennacherib</i> , Lord Byron . . . . .	307
116. Written. Sentences and Figurative Language . . . . .	308
117. Language. Rhythm. <i>In Flanders Fields</i> , John McCrae . . . . .	309
118. Oral. A School Paper . . . . .	310
119. Written. Assignments for the School Paper . . . . .	311
120. Language. Revising Manuscript . . . . .	311
121. Oral. Reading the School Paper . . . . .	312
122. Written. Review. Letters on your School Work . . . . .	312
123. Review. Plans, Paragraphs, Sentences, Words . . . . .	313
124. Review. Capitalization and Punctuation . . . . .	314
125. Oral. How Lincoln studied Grammar . . . . .	316

## APPENDIXES

THE SCHOOL MAGAZINE . . . . .	319
BUSINESS FORMS . . . . .	325
BOOKS FOR BOYS AND GIRLS IN GRADES 7 AND 8 . . . . .	327
INDEX . . . . .	331



# EVERYDAY ENGLISH

## BOOK TWO

---

### PART ONE

---

#### CHAPTER I. SENTENCES

##### LESSON 1

##### WHAT IS GRAMMAR?

Language is one of the most useful things we have. We use it in making our wants known, in doing our work, and in taking our pleasures. Words are tools with which we do many necessary and enjoyable things. Imagine, if you can, how badly off we should be if we had no words to use, and could express ourselves only by making signs. How little we could say to each other!

In this book we are to study words and the way they are used. We express our ideas in sentences. And the study of how words are used in sentences is called **Grammar**. Grammar is a science, because, like other sciences, it is a study of facts and laws, or facts and rules. In the science of Geography, for example, we learn facts about the earth's surface, and the laws which govern those facts. An explanation of why we have day



and night, summer and winter, is science ; so is the explanation of how it happens that the valleys are made richer by the soil carried down from the hillsides. In the same way this science of language which we call grammar tells what the facts are about the way we use language, and explains them. Of course we have all learned to talk without knowing anything about grammar. But knowing grammar helps us to express our ideas better and more accurately ; this is one of the reasons why people have been studying it with care for centuries, and why you are studying it to-day.

Words are used in different ways in a sentence, and they are called by different names. The words that are used as names are called *nouns*, the words that tell or assert something are called *verbs*, and so on. Each word in a sentence has its own special kind of work to do, and is named according to the nature of this work. We have in all eight names for the words we use : *noun, pronoun, verb, adjective, adverb, preposition, conjunction, interjection*. These are called the **Parts of Speech**.

A word often changes its form to indicate its meaning or its relation to other words. For example, when a noun is used to indicate more than one person or thing, it generally adds an *s* or changes its form in some way ; as, *boy, boys, man, men* ; and when it indicates possession, it adds *'s* to show this fact. In the same way, we have change of form to indicate tense, or the *time* of an action. We say, *I walk* now ; but, *I walked* yesterday. We indicate different genders in the pronouns by *he, she, or it*, and in many nouns by a difference in ending ; as, *preceptor, preceptress*. We change the pronoun by using *I, or you, or he*, according to the person meant, and we may also make an accompanying change in the verb, as *I walk, he walks*. These changes of form in the words are called **inflection**. We shall learn more about inflection later.

The relations that words have to each other in a sentence are also to be studied. Words belong together in groups ; they depend upon one another for the expression of meaning. Such

a collection of words as *John chair in*, has no meaning. But if we say, *John is in the chair*, we mean something quite definite. Words must be in proper relation to each other in language. And the part of grammar which considers these relations we call **Syntax**.

These things can, of course, not be very clear to you now. But the study of this book should make them perfectly clear. It is enough for you to remember at present that grammar is the study of language, its facts and its rules; that it is the study of (1) the **parts of speech**, which means the study of the different kinds of words as they are used in sentences, (2) **inflection**, or the changes in form that words take to express different meanings, and (3) **syntax**, or the relation of words to each other in a sentence. None of these things can be studied entirely apart from the others; they must, more or less, be considered together.

In this book we shall study, (1) the sentence as a whole, — the different kinds of sentences and the parts of which they are made; (2) the eight parts of speech, and their main uses; (3) the principal inflections, and their purposes; and (4) each part of speech in its inflections and its syntax.

Read the preceding paragraphs aloud. Is there anything in them which you do not understand? anything which you would like to have the teacher explain further? What do we mean when we speak of words as tools? Could we speak of their uses and their changes in form as if they were soldiers in an army, or workmen in a factory, or boys playing a game? How long has grammar been studied? Recite briefly on the following topics:

1. Grammar: what it is, and what it includes.
2. The Parts of Speech: what they are, and an explanation of those that you know about.
3. Inflection: explanation and examples.
4. Words are like tools: explain by examples.
5. Sentences: what you learned about them in your language lessons in the lower grades.

## LESSON 2

## SENTENCES AND NON-SENTENCES

In talking or writing, we generally use words *in groups*. We might say :

The wind blew hard all last night. It shook the house and rattled the window-panes. In the morning we saw that it had blown down two big trees in the park.

In saying this we use three groups of words and make three statements. The first group tells about the wind's blowing all night, the second group tells about its effect on the house, the third group tells about its having blown the trees down. In each of these groups of words we have said something ; we have made a statement, or expressed a thought. We might go on to ask questions :

Did you hear it blow? Were you not frightened?

A group of words that makes a statement or asks a question is a sentence. If, however, the group of words does not make complete sense, it is not a sentence.

*John's hat* is not a sentence; neither do the words *is on the table* make a sentence, because neither group of words taken alone makes complete sense. But if we put the two groups together and say, *John's hat is on the table*, we have a sentence.

In the following groups of words tell which are sentences and which are non-sentences:

1. The guests rose and departed. 2. Silence reigned in the household. 3. Nowhere to go. 4. My country, 'tis of thee. 5. I love thy rocks and rills. 6. Early to bed, early to rise. 7. Never is a long time. 8. A living dog is better than a dead lion. 9. The open door. 10. Lifted himself by his boot straps. 11. What becomes of all the flowers? 12. Within his grasp the golden prize. 13. Up went the airships. 14. The man in the moon. 15. Came down too soon. 16. Thy rod and thy staff, they comfort me. 17. The glory

that was Greece, and the grandeur that was Rome. 18. A heavy smoke hung round the black building and the dirty quays.

19. Not a drum was heard, not a funeral note,

As his corse to the rampart we hurried.

20. By the rude bridge that arched the flood,

Their flag to April's breeze unfurled,

Here once the embattled farmers stood,

And fired the shot heard round the world.

Make into complete sentences, by adding something to them, all the groups of words in the above list that are non-sentences.

A sentence is usually followed by a pause when it is spoken or read aloud ; and when it is written or printed this pause is indicated by a period (.) after a statement, and by a question mark (?) after a question. A sentence always begins with a capital letter.

## LESSON 3

### KINDS OF SENTENCES

In Lesson 2 we have seen that some sentences make a statement. These are called **declarative sentences**, because they assert or declare something ; as, *It is raining*. Some sentences ask a question. These are called **interrogative sentences**. The sentence *Is it raining?* is interrogative. Most of the sentences used in speaking and writing are declarative.

Change each of the following sentences to the interrogative form, so that it asks a question instead of making a statement :

EXAMPLE: *They are playing ball.* Interrogative form: *Are they playing ball?*

1. Birds build their nests in spring. 2. The snow is falling.  
3. The Chinese come from Asia. 4. There are a few Indians in New York State. 5. Maple sirup comes from trees. 6. The climate of Greenland is very cold. 7. Sailing ships are still used to carry freight. 8. Many buffaloes once lived on the prairies. 9. East of the Mississippi valley are the Appalachian Mountains. 10. The Dutch live in Holland.

Change the following interrogative sentences to the declarative form, so that they make statements.

**EXAMPLE:** *Does he live in Chicago?* Declarative form: *He lives in Chicago.*

1. Can birds fly? 2. Is Paris the capital of France? 3. Will tomorrow be Sunday? 4. Do the Eskimos live in snow huts? 5. Are there many bees in a hive? 6. Do weasels kill chickens? 7. Is paper made of wood? 8. Can cats and owls see in the dark? 9. Has September thirty days? 10. Did Magellan discover the Pacific Ocean?

When we speak we do not always ask a question or make a statement. Sometimes we express strong feeling, and sometimes we give a command or make a request. When we say, *What a foolish question that is!* or, *How can you think of such a thing!* we are using the sentence mainly to express strong feeling. Again, if we say, *Close the door,* or *Let me go, please,* we are not making a statement or asking a question, or expressing strong feeling. We are giving a command or making a request, and each of these commands or requests is a sentence.

It appears, then, that sentences are used for four different purposes:

1. To make a statement.
2. To ask a question.
3. To give a command or make a request.
4. To express strong feeling.

Sentences that **make a statement** are called **declarative sentences**.

Sentences that **ask a question** are called **interrogative sentences**.

Sentences that express a **command or a request** are called **imperative sentences**.

Sentences that express **strong feeling** are called **exclamatory sentences**. They are followed by the exclamation mark (!).

In the following sentences tell to which class each belongs :

1. There was a roaring in the woods all night.
2. Which of you have done this?
3. Bring forth the prisoner.
4. What a noise they are making!
5. The Lord is my shepherd; I shall not want.
6. Who saw him die? "I," said the fly.
7. How quickly the time flies!
8. Earn gratitude by deserving it.
9. The groves were God's first temples.
10. Can the Ethiopian change his skin, or the leopard his spots?
11. Always take time to do your best.
12. Do you call that being a soldier?
13. Shall not the judge of all the earth do right?
14. Please put the roses into water.
15. The breaking waves dashed high  
On a stern and rock-bound coast.
16. Be not like dumb, driven cattle;  
Be a hero in the strife.
17. Still sits the schoolhouse by the road,  
A ragged beggar sunning;  
Around it still the sumachs grow,  
And blackberry vines are running.
18. Under the spreading chestnut tree  
The village smithy stands.
19. Isn't God upon the water,  
Just the same as on the land?
20. All in a hot and copper sky,  
The bloody sun, at noon,  
Right up above the mast did stand,  
No bigger than the moon.

NOTE. — The exclamatory and imperative sentences cannot be so strictly defined as the declarative and interrogative. The exclamatory sentence may make a statement, ask a question, or give a command, and still be exclamatory because of the strong feeling expressed.

*The Lord liveth! Are you here again! Forward march!*

A command or request, again, may be expressed in the form of a statement, a question, or an exclamation.

*You go out. Will you go out? Out you go!*

In these three forms, declarative, interrogative, and exclamatory, the meaning may be simply, *Go out*. In some cases, the classification depends upon the context as well as upon the form of the sentence.

## LESSON 4

## BUILDING SENTENCES

Write five imperative sentences and five exclamatory sentences.

Write five interrogative sentences and change them to declarative form.

Exchange papers. Correct for capitalization and punctuation. Mark with a cross (x) any *non-sentences*.

## LESSON 5

## SUBJECT AND PREDICATE

We have seen that there are four different kinds of sentences, according to what we desire to express. We must now consider how a sentence is made; that is, what there is in a sentence to distinguish it from a group of words that is not a sentence. When we say anything, we say it about some person or thing. When we say *The cat purrs*, or *The bird sings*, we are saying something about *the cat* or *the bird*. If we merely said *The cat*, our hearers would not be satisfied. They might say, *Well, what about the cat?* If we said, *The cat purrs*, or *The cat catches mice*, or *The cat has green eyes*, they would know that we had made a complete statement. Even if we made a statement that they did not believe, it would be a sentence; as, for example, *The moon is made of green cheese*. Again, if we said, *has green eyes*, or *catches mice*, our friends would say, *Well, what has green eyes?* or, *What catches mice?* Our statement would not be complete; though we say something, we are not telling what we are saying it about.

Every sentence has two parts, **subject** and **predicate**. The subject is what we are telling about. The predicate is what

## Subject and Predicate

9

we say about the subject. Let us divide very simple sentences into these two parts.

- |                    |                                   |
|--------------------|-----------------------------------|
| 1. The cat   purrs | 3. The owl   hoots                |
| 2. The dog   barks | 4. The black cat   has green eyes |

Let us take somewhat larger sentences, and divide them into subject and predicate :

In the sentence, *Every dog has his day*, the subject is *Every dog* and the predicate is *has his day*. The two parts of a sentence may be indicated thus :

SUBJECT	PREDICATE
1. Robinson Crusoe	lived many years alone.
2. King Midas	loved nothing but gold.
3. Charles I, King of England	was beheaded.
4. Who of all these heroes	will die first ?
5. What country	is so free as ours ?
6. The moon	is made of green cheese.

For the following subjects supply a predicate :

- |                                |                        |
|--------------------------------|------------------------|
| 1. Trees ——                    | 6. Our evil deeds ——   |
| 2. Flowers ——                  | 7. Learning to read —— |
| 3. Fire ——                     | 8. The children ——     |
| 4. The soldiers ——             | 9. Ants ——             |
| 5. The Indians on the trail —— | 10. Fish ——            |

Supply subjects for each of the following predicates :

- |                                      |                    |
|--------------------------------------|--------------------|
| 1. —— ate all the berries.           | 3. —— burns.       |
| 2. —— broke the pitcher.             | 4. —— smell sweet. |
| 5. —— was the Father of his country. |                    |
| 6. —— discovered America.            |                    |
| 7. —— was caught in the trap.        |                    |
| 8. —— is covered with wool.          |                    |
| 9. —— tells the time of day.         |                    |
| 10. —— is filled with ice.           |                    |



## LESSON 6

## INVERTED ORDER

The usual or direct order of a sentence in English is, subject first, predicate next. It is very common, however, to express our ideas in inverted or transposed order, with the predicate first and the subject afterwards. This is especially common when we wish to be emphatic. Here are a few examples of this inverted order:

1. Here comes the thief. (The thief comes here.) 2. Over the Alps lies Italy. 3. Then burst his mighty heart. 4. To every man comes his hour of sorrow. 5. Up went the balloon.

The inverted order is the usual order of interrogative sentences:

1. Whose book is this? (Inverted order.)  
This book is whose? (Direct order.)
2. Why did you do this? (Inverted order.)  
You did this why? (Direct order.)

In the following sentences, indicate the subject and predicate of each and say whether it has the direct order (the subject before the predicate), or the inverted order:

1. Heaven lies about us in our infancy. 2. Admiral Nelson was one of England's greatest naval heroes. 3. Heavy to bear are the burdens of the poor. 4. The President of the United States is commander in chief of the army. 5. In the multitude of counselors lies our safety. 6. Too many cooks spoil the broth. 7. Thou shalt not bear false witness. 8. Who are these in white array? 9. Under the shade of a huge elm lay a little child sleeping. 10. None but the brave deserve the fair. 11. What is so rare as a day in June! 12. When shall we reap our reward?

Many sentences are only in part in the inverted order. For example, in the sentence — *Into the fight a well-armed horseman suddenly plunged.* — the words *into the fight* belong to the predi-

## The Expletives, *There* and *It* 11

cate, but are not the whole predicate. If we write the sentence in direct order we have, — *A well-armed horseman suddenly plunged into the fight.* The subject is *A well-armed horseman*; the predicate is *suddenly plunged into the fight.*

Write the following sentences in direct order, and indicate the subject and the predicate of each in the following manner :

EXAMPLE: All bloodless lay the untrodden snow.

SUBJECT	PREDICATE
The untrodden snow	lay all bloodless

1. After the rain comes sunshine.
2. To empty the reservoir they opened the pipes.
3. For you alone have I done this.
4. Where to turn they knew not.
5. Dark and gloomy were the days.
6. Still sits the schoolhouse by the road.
7. In the year 1492 Columbus discovered America.
8. My dazzled sight he oft deceives.
9. Better than that can no man do.
10. Every night my prayers I say.

### LESSON 7

#### THE EXPLETIVES, *THERE* AND *IT*

We often use the words *there* and *it* to introduce a sentence. Instead of saying, *Many trees are in the forest*, we are more likely to say, *There are many trees in the forest.* The word *There* when so used is called an **expletive**, which means something used to fill out the sentence. In the same way the word *it* is often used to introduce a sentence when subject and predicate are in the transposed or inverted order. *It was useless to argue*, means *To argue was useless.* In this sentence, the real subject is *to argue*.

Rearrange the following sentences, after dropping out the expletives:

1. There comes to every one some great temptation. 2. There will be a large crowd at the fair. 3. It is impossible to do this. 4. It is your own fault that you are disliked. 5. There are many roads leading to the city. 6. It cannot hurt you to try. 7. There came a time of reckoning for him. 8. It is easier to go up this mountain than to come down. 9. There was a fountain in our town. 10. Lives there another like him?

Rearrange the following sentences, introducing each with *there* or *it*.

1. Many beggars are in this town. 2. To loosen the cords was the work of an instant. 3. To pay for a dead horse is unpleasant. 4. Three crows were sitting on a tree. 5. A strange thing happened last night. 6. To row against the current is discouraging work. 7. One more lazy boy is in town when you are here. 8. Sliding on the crusted snow is good sport. 9. Some sad experience comes into every one's life. 10. Vanity prompts him to take the lead.

## LESSON 8

### ELLIPTICAL SENTENCES

In order to save time or to be emphatic we often shorten our sentences by omitting words. When our hearers understand what is omitted, such sentences are just as clear as though they were grammatically complete. Such sentences are called **elliptical**, from a Greek word *ellipsis*, which means *omission*. The subject *you* of an imperative sentence is regularly omitted. The following examples are common forms of elliptical sentences, with the omitted words put in parentheses.

1. (You) Come as early as you can (come).
2. He reads better than I (do, or read).
3. This is the house (which) we meant.
4. (I) Thank you for your courtesy.

5. While (he was) reading, he heard the door open.
6. We must go now if (we go) at all.
7. They came as soon as (it was) possible.
8. Why (is) this hesitation?
9. The maple leaves were red, and the birch leaves (were) yellow.
10. This is good news if (it is) true.
11. He thinks (that) we are afraid.
12. I am eighteen (years old).
13. It is half past nine (o'clock).
14. Do you believe me? I do (believe you).
15. I love my parents more than he (loves his parents).
16. I love my parents more than (I love) him.
17. You do not understand? Why (do you) not (understand)?
18. Lead this horse to the blacksmith's (shop).

Some words or groups of words serve the purpose of a sentence, without having the form of a full sentence. If we are asked a question we may answer *Yes* or *No*, or give our answer in some other single word, as in the following examples:

1. Who saw him go? I.
2. What city is this? Detroit.
3. Whose book is that? John's.

Here the answers are all single words. In many instances, where we use a single word to say something, the single word is really used in place of a group of words. The *Yes* and *No* are merely short ways of saying that you agree or do not agree with what is said or asked. If some one asks you, *Will you come along?* and you say *Yes*, you are using a short way to say, *I will come along.*

In the questions above, the answers mean, *I saw him go*, *This city is Detroit*, and *That is John's book*. In such instances the sentence is a fuller way of saying what may also be said by a single word.

Give a half dozen examples in which your meaning is made clear by a single word that is equivalent to a sentence.

In the following elliptical sentences, supply the omitted words :

1. Will you come with me? I will.
2. Can you do this? I can.
3. Who will offer more than I?
4. Maud is not seventeen.
5. Charles wore a gray coat, and John a black.
6. Though cast down, he is not destroyed.
7. School is out at half past three.
8. He fell from his bicycle while going down the hill.
9. He thinks he can do this.
10. He says we are to stay here.
11. I like you better than him.
12. Charles can swim farther than John.
13. Can you undertake this? Certainly; why not?
14. I am free now to do as I please.
15. Here are the boats we want.
16. Thank you, my little man.
17. Then, if ever, come perfect days.
18. Do this as soon as convenient.
19. Why all this fuss and pother?
20. The more, the merrier.

## LESSON 9

### THE SIMPLE SUBJECT AND ITS MODIFIERS

We have seen that every sentence has a subject and a predicate. Either subject or predicate may be a single word, as in the sentences *Trees grow*, and *Frogs croak*. Either subject or predicate may consist of two or more words, as *Apple trees grow very slowly*. In the sentence, *Frogs croaked*, the word *frogs* is the subject; if we say, *The big green frogs croaked*, the **complete subject** is *The big green frogs*, but the word *frogs* is still the real or **simple subject**, and the other words, *the*, *big*, and *green* are used to **modify** or describe the word *frogs*, and are called **modifiers**, or modifying words.

In the following sentences the words that modify the subject are printed in italics. What are the simple subjects that they modify?

1. *The pretty* bluebirds built their nest here.
2. *Ripe* apples hung in clusters from the tree.
3. Men *of courage* were rare.
4. *His* hours *of leisure* were usefully employed.
5. Now came *still* evening on.

**The complete subject consists of the simple subject and its modifiers.** The simple subject is a noun or pronoun. (See Lessons 22 and 23.)

In the following sentences point out the words that modify the simple subjects :

1. The gray twilight comes early in winter.
2. The little coins of gold were tied up in his pouch.
3. His painted face, cunning and treacherous, peered through the bushes.
4. Not a wink of sleep came to them all night.
5. Green apples are unwholesome food.
6. A huge chest, made of oak and thickly studded with nails, stood in one corner of the room.
7. Obscure and alone, he wandered through the great city.
8. The plays of William Shakespeare were published in 1623.
9. Washington Irving, the author of *Rip Van Winkle*, lived near Tarrytown, N. Y.
10. A belated traveler, tired and wet, entered the room.

## LESSON 10

### THE SIMPLE PREDICATE AND ITS MODIFIERS

The predicate of a sentence may be a single word, as in *Ducks swim*, or *Everything on the earth changes*. But more often the predicate consists of a number of words, the **simple predicate** and its **modifiers**. *Swim* and *changes* are simple predicates.

In the following sentences the modifiers of the simple predicate are printed in italics. Select the simple predicates.

1. The eagle flies *swiftly*.
2. The balloon rose *high in the air*.
3. We go *too fast and too far*.
4. A big automobile shot *rapidly up the hill*.
5. *By the bright sunlight* we could see *deep into the forest*.

**The complete predicate consists of the simple predicate and its modifiers.**

The simple predicate is a verb. (See Lesson 25.)

In the following sentences point out the modifiers of the simple predicate :

1. Answer truly.
2. He learns willingly and quickly.
3. Charity suffereth long.
4. He drank thirstily of the spring.
5. He plunged deep into the study of science.
6. Without fear we journey onward.
7. We worked hard in our own blind fashion.
8. The crops grow finely after the heavy rain.
9. Under the warm snow, the tender plants slept in safety until spring.
10. The sweet perfume of the arbutus came from the sunny hills.

In Lesson 9, page 15, point out the modifiers of the simple predicate in the sentences.

## LESSON 11

### ANALYSIS OF SENTENCES

Divide the following sentences into complete subject and predicate; then indicate the simple subject and the simple predicate, and the modifiers of each.

EXAMPLE: *The little fish swam over the clear sands.* The complete subject is *the little fish*, the complete predicate is *swam over the clear sands*.

The simple subject is *fish*, and its modifiers are *the* and *little*. The simple predicate is *swam*, and its modifier is *over the clear sands*.

## Compound Subjects and Predicates 17

1. The wind blew fiercely all day. 2. You told me all about this yesterday. 3. Bright birds and brilliant butterflies flew across the green meadow. 4. Eagerly they pressed forward. 5. The two swimmers struggled vainly against the tide. 6. You must come into the house at once. 7. Three ugly pictures hung against the dingy walls. 8. Boys of the right sort do not quarrel in their games. 9. Many towns on the seacoast depend on fishing for their support. 10. We all, Fred, Charlotte, and I, drove into the town after dinner. 11. Just before twelve o'clock they climbed up into the high clock tower. 12. Some of the tired laborers slept during the sermon. 13. The choir, touched by the sadness of the occasion, sang with unusual feeling. 14. Wise men often live in humble cottages. 15. After breakfast they all started on the long climb. 16. In which of these houses lives Mr. Winters, the carpenter? 17. The witchcraft craze began in Salem in the latter part of the seventeenth century. 18. Now fades the glimmering landscape on the sight. 19. Oranges grow in abundance in California and Florida. 20. On winter nights they sat by the warm peat fire.

### LESSON 12

#### COMPOUND SUBJECTS AND COMPOUND PREDICATES

Many sentences have two or more words each of which is a simple subject of the sentence. *You and I could not go. George and May are reading.* Such sentences are said to have a **compound subject**. Indicate the compound subjects in the following sentences :

1. Time and tide wait for no man.
2. The ocean and the winds were at rest.
3. You and I know how to dance.
4. The Germans and the Austrians have planted great forests.
5. In the deep woods the deer and foxes were plentiful.
6. George, May, and their father went out for a walk.
7. Cats, dogs, and chickens are domestic animals.
8. Squirrels and birds lived in our garden.
9. The firemen and the police are valuable servants of the city.



10. All our time and trouble were wasted.
11. John and I are on the football team.
12. They and we are going fishing to-morrow.
13. You and I were late to school that day.
14. Charles and he have just come.
15. He and she are brother and sister.

A sentence often contains more than one statement about its subject. *Charles plays and studies. Dogs bark and growl.* In these sentences, *plays and studies* and *bark and growl* are **compound predicates**. In the following sentences find all compound subjects and compound predicates :

1. The deer leaped and ran.
2. His flowers grew and blossomed.
3. The birds built their nests and reared their young in the old apple trees.
4. The rain came heavily and fell in floods.
5. Men and women shouted and struggled in mad fear.
6. All the little boys and girls ran after the piper.
7. Bread and cheese were their only food.
8. The sentinel saw the spy and halted him.
9. The general and the soldiers marched rapidly across the country and captured the fort.
10. The ducks and geese swam and dived in the clear water.

## LESSON 13

### SIMPLE AND COMPOUND SENTENCES

A **simple sentence** is one that contains one subject and one predicate; but either the subject or the predicate may be compound. The following are examples of simple sentences :

1. The sun is warm.
2. The flowers are growing.
3. The birds are singing and building their nests.
4. The boys and girls run and skip on their way to school.
5. Is it not a fine day?

## Simple and Compound Sentences 19

Sentences 1 and 2 above might be combined, so as to make a single sentence, — *The sun is warm and the flowers are growing.* This sentence is composed of two distinct parts, each of which makes complete sense and might stand by itself as a sentence. The two parts are, however, so closely connected in thought that they may well be placed together in a single sentence. Sentences made up of two or more parts, each of which makes complete sense by itself, are called **compound sentences**. The parts of compound sentences are either joined by such words as *and, or, nor, but*, or merely by a comma or a semicolon. The parts of a compound sentence are called **members**.

**A sentence composed of two or more parts, each of which makes complete sense, is a compound sentence.**

In the following compound sentences, indicate the several members that compose each:

1. The school bell rings and the pupils rush to their seats. 2. You will obey and I shall be pleased. 3. The sun is shining, the birds are singing, and the perfume of flowers fills the air. 4. The rain came, and we ran for shelter. 5. The enemy retreated to the sea; the victors returned to their homes; peace once more possessed the land. 6. The hour is late and we must hasten homeward. 7. The men and the boys fought, and the wives and mothers waited anxiously at home. 8. He is gone; when shall we see his like again? 9. Shall we submit to tyranny, or shall we sell our birthright of freedom? 10. The captain and the crew did their best, but the wind drove the ship on the rocks.

The simple sentence with a compound subject or compound predicate is a shorter form for the compound sentence. Instead of saying, *The apples are ripe and the peaches are ripe*, we say, *The apples and the peaches are ripe*. Instead of saying, *The lambs run and the lambs leap*, we say, *The lambs run and leap*. Such abridgments into simple sentences by the use of compound subjects or compound predicates must not be confused with compound sentences.

## LESSON 14

## WORDS AND PHRASES

Certain groups of words in a sentence belong together and are used as if they were a single word. When spoken they are run together, almost as a single word. Examples of such groups are italicized in the following sentences :

1. The weather grew colder *in the night*.
2. *Under the shade trees* sat a company of children.
3. Obedience is the soldier's duty *at all times*.
4. *After the game*, they cheered loudly.
5. James is coming *by to-morrow's boat*.

Such a group of words is called a **phrase**. A phrase, being usually equivalent to a single word, can often be replaced by it.

They worked *with eagerness*, or, They worked *eagerly*.

They used cups *of gold*, or, They used *golden* cups.

The icy wind *from the north* blew on them, or, The icy *northern* wind blew on them.

A phrase is often used as a modifier of the simple subject, the simple predicate, or of some other word in the sentence. In example 1, the phrase *in the night* is used to modify the word *grew*; in 2, the phrase *of children* is used to modify *company*.

**A phrase is a group of related words, without subject or predicate.**

The examples of phrases in this lesson have all been introduced by prepositions (*in, of, at, often, by, with, from*). Such phrases are known as **prepositional phrases**. The term *phrase*, however, is applied to many other groups of related words.

Write five sentences, each containing a phrase. Tell what word each phrase modifies.

## LESSON 15

### CLAUSES

A group of related words forming part of a sentence and containing a subject and predicate is a **clause**. Here are some examples :

1. *When the snow falls*, the children are pleased.
2. *After the rain is over*, the sun shines.
3. *If we cannot do better*, we shall not succeed.
4. Work, *for the night is coming*.

The clause differs from the phrase, in that it has a subject and a predicate, while the phrase has neither. Clauses are usually introduced by a conjunction; such as, *and, but, either, or, if, while, until, for, because, since*, etc., or by a pronoun, like *who, whose, which, that*, etc.

Find the clauses in the following sentences :

1. They waited under the tree until the storm passed.
2. If we do not hurry, we shall miss the train.
3. We are always late, because you are so slow.
4. Give me the book from the shelf, that I may see for myself.
5. Empty are the honors that come after we are dead.
6. I saw the place in the woods where the fox has his den.
7. Curious crowds hung about, while the sailors came in.
8. After Tom became a water baby, he learned to be clean and well-behaved.
9. Alice wondered where the creatures had learned such manners.
10. If you persist in idleness, you will be unhappy.

It is important to distinguish between phrases and clauses, and not to get them confused. In the foregoing sentences, point out also all the phrases.

## LESSON 16

### CLAUSES : DEPENDENT AND INDEPENDENT

A simple sentence (See Lesson 13) is not divided into parts that contain subjects and predicates, and so has no clauses.

But every compound sentence contains at least two clauses, as, *The rain falls and the grass grows*. Here each of the two clauses, with its subject and predicate, makes complete sense.

These are called **independent clauses**, or **principal clauses**, and each part of a compound sentence is an **independent clause**.

In the sentence, — *The wicked flee when no man pursueth*. — the first clause, *The wicked flee*, makes sense, and is an independent clause. The second part of the sentence, *when no man pursueth*, is a clause, but does not make sense when by itself. It depends on the other clause for its meaning, and is called a **dependent** or **subordinate clause**.

A dependent clause always modifies or qualifies some word in the independent clause. Thus, *when no man pursueth* modifies *flee*; for it tells *when* the wicked *flee*.

**Independent clauses** make complete sense when taken alone. **Dependent clauses** depend for their meaning upon the rest of the sentence.

In the following compound sentences, each clause, if taken by itself, would make sense, would be a complete sentence, and is therefore an *independent clause*.

1. He blew the bugle, and the soldiers advanced.
2. You have lost your way, or I have lost mine.
3. I will pay; but your charges are unjust.
4. The fire was kindled; the smoke rolled up in volumes; the red flames leaped upward; soon the whole pile was in ashes.

In the following clauses we feel the sense to be incomplete; they have no meaning unless taken in connection with something else. They are *dependent clauses*.

1. If you care to assist me.
2. When the whistle blew.
3. Who came with me yesterday.
4. Although I am younger than you.
5. Since we came here to live.
6. While the sun shines.

Add to each of the six foregoing clauses another clause, so that the result will be a sentence, making complete sense. You will find that the clauses you have added are all independent clauses. Thus, you might add to number 1, the words *I will reward you*, making the sentence read, *If you care to assist me, I will reward you.*

In the following sentences, select the *independent clauses* and the *dependent clauses*.

1. In winter the snow covers the fields where the grass grew.
2. The pond is frozen so hard that we can skate upon it.
3. The days are short, and the sun is almost down before school is out.
4. On Saturday we can coast because we have no school.
5. We like the days that are free.
6. Sometimes we coast by moonlight, until it is time to go to bed.
7. We sleep so soundly that we do not hear mother getting breakfast.
8. We hate to get up while the room is cold, but we forget the cold after we are dressed.
9. We are as happy as if we lived in a warm climate.
10. We do not envy the children who live in the tropics.

## LESSON 17

### COMPLEX SENTENCES

As we have seen, a sentence may contain one or more principal or independent clauses, and one or more subordinate or dependent clauses. Such a sentence is called a **complex sentence**. The clauses of a complex sentence are usually connected by a conjunction; as, *if*, *when*, *while*, *because*, *since*, *for*, etc., or by certain pronouns, *who*, *which*, *that*, etc. In the following examples, point out the dependent and independent clauses.

1. If we work, we shall succeed.
2. The rainbow comes after the storm is gone.
3. It is the time when roses bloom.
4. The eagle's wings grew because he wanted to fly.
5. Though she is but little she

is fierce. 6. Tell me when you are going. 7. After we have earned it, our holiday is sweet. 8. They will arrive to-night, unless they meet with an accident. 9. Even when they were defeated, they would not acknowledge their mistake. 10. These were the false hopes which misled us.

**A complex sentence contains one principal or independent clause and one or more subordinate or dependent clauses.**

Write five complex sentences.

In the following sentences, tell which are complex and which are compound. (Compare Lesson 13.)

1. Not a drum was heard as we buried the general.
2. We heard the scream of an eagle that flew far above us.
3. My uncle loved the peace of the fireside ; but my aunt was a restless creature, and poor uncle was kept moving.
4. The children were delighted with the new pony, and Jim, the stable boy, had to teach them all how to ride.
5. Of what use is all your courage, if you haven't sense enough to do useful things?
6. He was a noisy politician who thought the town would go to ruin without him.
7. Jane loved her dolls ; but she always broke their noses and pulled off their legs and arms, just the same.
8. Tom and Sarah were fast friends until Tom's dog began to worry Sarah's cat.
9. Keep your dog at home ; we don't want him in our yard.
10. If your cat wouldn't run, my dog wouldn't chase her.

## LESSON 18

### COMPOUND-COMPLEX SENTENCES

One or more of the sentences that are combined to make up a compound sentence may be complex. For example : *We hurried into the room and there we found him where he had fallen.* The first member of the compound sentence, *We hurried into the room*, is a simple sentence ; the second member is *there we found him where he had fallen.* Taken by itself, this

second member is a complete sentence, of which the independent clause is *there we found him*, and the dependent clause *where he had fallen*. Such a compound sentence, one or more of whose members is complex, is called a **compound-complex sentence**.

In the following compound-complex sentences indicate the different parts, and show which are simple and which are complex :

1. They rose early, while the dew was on the grass, and they found the experience pleasant.
2. Longfellow and Whittier were New England poets; Poe and Lanier were poets who lived in the South; Bryant and Cooper lived in New York.
3. Speak gently, judge kindly, and remember that you make mistakes yourself.
4. Grammar is the science of language, because it explains the facts and laws of language; geography is the science of the earth, and explains its facts and laws.
5. If you waste your money, you may be able to make more; if you waste your time, you can never recover it.

Write five compound-complex sentences.

## LESSON 19

### ANALYSIS OF SENTENCES

Study the following **Examples of Analysis**.

1. Thick flakes of snow whirled and danced rapidly through the air.

This is a simple sentence containing one subject, *flakes*, and a compound predicate *whirled and danced*. The subject *flakes* is modified by *thick* and the phrase *of snow*; the predicate *whirled and danced* is modified by *rapidly* and by the phrase *through the air*.

2. The boys ran to their homes, but the men stayed in the fields.

This is a compound sentence, composed of two independent clauses, *The boys ran to their homes*, and *the men stayed in the fields*. They are connected by the conjunction *but*. The subject of the first clause is



boys, modified by *the*, and its predicate is *ran*, modified by the phrase, *to their homes*. The subject of the second clause is *men*, modified by *the* and the predicate is *stayed*, modified by the phrase, *in the fields*.

3. The men who fought for our freedom are buried here.

This is a complex sentence, composed of the independent clause, *The men are buried here*, and the dependent clause *who fought for our freedom*. The subject of the sentence is *men*, and the predicate is *are buried*. The subject *men* is modified by *the*, and by the dependent clause, *who fought for our freedom*. The predicate *are buried* is modified by *here*. The subject of the dependent clause is *who*; the predicate is *fought*, modified by the phrase *for our freedom*.

4. They came with us, and we laughingly showed where we slept last night.

This is a compound-complex sentence. The first independent clause *they came with us*, taken by itself is a simple sentence, of which the subject is *they*, and has no modifiers, and the simple predicate is *came* modified by the phrase, *with us*. The second independent clause joined to the first by the conjunction *and*, is *we laughingly showed where we slept last night*. This clause is complex, because it contains a dependent clause, *where we slept last night*. Name the subject, predicate, and modifiers in this complex sentence. Note that the dependent clause here, as always, modifies a word in the independent clause.

In analyzing these sentences the words **subject** and **predicate** are used to indicate *simple subject* and *simple predicate*. They will be so used hereafter. The subject and its modifiers make the complete subject; the predicate and its modifiers make the complete predicate.

Analyze the following sentences, following the models just given:

1. We learn by hard study.
2. Books are good friends if we use them rightly.
3. The pine trees whispered, and the poplars rustled.
4. I came, I saw, I conquered.
5. They wandered along the shining beach in the white moonlight.

6. He fished for minnows where the stream runs under the bridge.
7. Who are these in fine array?
8. Here are fresh fields and green woods; here are clear streams that run over pebbly beds.
9. He came running to school, but the door had closed before he got there.
10. I could not bear to look my victim in the face.
11. Learn of this man's wisdom; it will give you no regrets.
12. The table groaned with the weight of good things; our hosts lived well.

## LESSON 20

## REVIEW AND SENTENCE BUILDING

What does grammar teach? What is a sentence? Give an example. What is an elliptical sentence? Give an example. What is a declarative sentence? an interrogative? an imperative? an exclamatory? Give an example of each. Make a sentence in the "inverted order"; a sentence with an expletive, *there*, or *it*. Define complete subject, complete predicate, simple subject, simple predicate. What are subject modifiers? predicate modifiers? Illustrate by examples. What is a phrase? a clause? Illustrate. What is a simple sentence? a compound subject? a compound predicate? a compound sentence? a complex sentence? Give an example of each.

Make the following sentences:

1. A simple sentence with a phrase modifying the subject.
2. A simple sentence with a phrase modifying the predicate.
3. A compound sentence, each of whose clauses is a simple sentence.
4. A complex sentence containing a dependent clause introduced by *although* or *if*.
5. A complex sentence with a clause introduced by *who* or *which*.
6. A compound-complex sentence.

## CHAPTER II. PARTS OF SPEECH

### LESSON 21

#### THE EIGHT PARTS OF SPEECH

So far in this book we have been studying about words in groups, as phrases, clauses, and sentences. We have considered the different kinds of sentence, and the analysis of the sentence. Now, in the next ten lessons, we shall study briefly the different uses of the separate words in a sentence. If we examine a sentence, we shall see that the words in it are used in different ways. In the sentence, — *A big dog bit John yesterday.* — the words *dog* and *John* are used as names of an animal and a person, the word *big* tells what kind of dog it was, the word *bit* tells what he did, and the word *yesterday* tells when he did it. In the sentence, — *Beautiful flowers and ugly weeds grew together in the neglected garden.* — the words *flowers*, *weeds*, and *garden* are the names of things, the words *beautiful*, *ugly*, and *neglected* describe these things, the word *grew* tells what the flowers and weeds did, and the word *together* tells how they grew.

When words are distinguished according to the part they play in a sentence, they are named to indicate these parts: as *noun*, *pronoun*, *adjective*, *verb*, *adverb*, *preposition*, *conjunction*, *interjection*. These names and classes of words are called the **parts of speech**.

In all there are eight parts of speech. (1) **Nouns**, which are the names of things.

(2) **Pronouns**, like *he*, *she*, *it*, *who*, etc., that are used in place of nouns.

(3) **Adjectives**, like *good, sweet, sour, easy, hard*; these are used to modify nouns or pronouns.

(4) **Verbs**. These are used to make an assertion. Examples: I *see* the light; it *shines* in the window; it *is* for us. The words *see, shines, and is* are verbs.

(5) **Adverbs**, which modify the verb, as the adjective does the noun; as, I came *quickly*. They are used also to modify adjectives and other adverbs: It is *rather* late. We did this *very badly*. They saw *now* that they had come *too late*.

(6) **Prepositions**. These indicate the relation between a noun or pronoun and some other word. For example: Bring a plate *of* apples; there are some *in* the pantry; I have not eaten one *since* last year.

(7) **Conjunctions**, which are used to connect words, phrases, and clauses in a sentence. These are words like *and, or, but, if, although*, etc.

(8) **Interjections**. Words used to express feeling or to attract attention: *Oh, Ah, Alas, Hurrah*, etc.

In the following conversation, select the parts of speech, the *nouns, pronouns, verbs*, etc.

The ladies wore splendid dresses of satin and brocade. Their hooped petticoats were of such enormous size that it was a good journey around them. The gentlemen's coats were elaborately embroidered with gold or silver lace, and sometimes their waistcoats came down almost to the knees. Ah, how fine they were!

## LESSON 22

### NOUNS

In talking, we need names for people, for things, and even for ideas; as, *ball, horse, man, justice*, etc. As there are many things and many ideas to be named, a language must contain many of these names, or *nouns*. Some of these nouns may be applied to many objects of the same class or of the same kind; for ex-

ample, *boy* is a name applied to any boy, *table* is a name for any table, etc. Such names are called **common nouns**, because they are common to any one of the class. Other names are applied to one person or place or object only: as *Washington*, *Columbus*, *Pacific Ocean*, *Mount Vesuvius*. Such names are peculiar to, or proper to, the one person or thing, and are called **proper nouns**. They are always begun with a capital letter.

One of the most common functions of a noun in the sentence is as the subject of a sentence or a clause. In the following examples each sentence or clause has a noun for its subject.

Select the nouns, and tell which are *common* and which are *proper*, and which are the subjects of sentences or clauses:

1. Horses run. 2. Water flows. 3. Steam drives locomotives. 4. Life is short. 5. James comes and goes at will. 6. The mist filled the valley. 7. Under the wintry sky the soldiers marched through Russia. 8. The Mississippi often overflows its banks. 9. The evening star rose above the hills. 10. Robert Fulton invented the steamboat. 11. Marine animals have strange forms. 12. Men may come and men may go. 13. Jack knows a pool where big fish swim. 14. The soldiers of the Revolution suffered great privations while the army was at Valley Forge. 15. The school closed because the teacher had the measles.

Sometimes, however, the subject of a sentence is a group of words, as a phrase or a clause. In such cases the group of words has the use or function of a noun. In the next three sentences the word-groups that are used as nouns are printed in italics.

1. *To have one's own way* is pleasant.
2. *Learning to swim* is not easy.
3. "*Hurry! Hurry!*" is not always a good motto.

Make five sentences having common nouns as the subjects, and five sentences having proper nouns as the subjects.

## LESSON 23

## PRONOUNS

If we repeated the names of things every time we wished to refer to them, the result would be awkward and unpleasant in sound. For example, *John put John's hat on the table, and forgot where John had left the hat.* This is clear enough, certainly ; but everyday English would make it, *John put his hat on the table and forgot where he had left it.* *He* and *his* mean exactly the same person as *John* and *John's*; *it* means the same thing as *hat*. Such words, used as substitutes for nouns and to avoid naming the nouns, are called **pronouns**. The name *pronoun* means *in place of*, or *for*, a noun. The noun for which a pronoun stands is called its **antecedent**. It must be remembered that the noun for which the pronoun stands often does not appear in the sentence ; as, *You and I are late.* But in this sentence the words *you* and *I* stand for the names of two people, whatever those names may be.

Among the most common pronouns are *he, she, it, his, her, its, they, their, them*, used when we are speaking of some person or thing ; *you, your*, used in speaking to some one ; *I, my, me, we, our* and *us*, which refer to the person who is speaking. *This* and *these* refer to something near at hand, and *that* and *those* refer to something more remote. *Who, which, what*, and *that* are used at the beginning of a dependent clause. There are still other kinds and uses of the pronouns, which will be studied later.

In the following sentences, select the pronouns and indicate the nouns for which they stand :

1. Don't let the dog out ; he will bite.
2. James, show me your lesson ; I will help you with it.
3. The boy who was here yesterday has come again ; can you see him now ?
4. You and I are going to town to-morrow. Shall we take Clara with us ?
5. Call the children and tell them they must get their lessons.

6. You handed me the poker, but I had not asked for that.
7. Mary is going skating to-day, and she will need her thick gloves.
8. Are these the gloves you mean? They do not seem very thick.
9. We gave the dog a bone, and he buried it in the garden.
10. Is this the end of our journey? We thought it would be much longer.

Since a pronoun stands for a noun, it is often used as the subject of a sentence. Select the pronouns that are the subjects of the foregoing sentences.

## LESSON 24

### ADJECTIVES

The function of some words is to describe the ideas named in others. The word *apple* convcys an idea; but if we say *sweet apple*, or *sour apple*, or *red apple*, the idea named by the noun *apple* is described by the words, *sweet*, *sour*, *red*. Such words used to modify or describe nouns are called **adjectives**. Adjectives may indicate quality or kind, as in the example just given, when they answer the question, *What kind of?* They may also indicate quantity; as, *many people*, *few roads*. Or they may modify the noun in other ways. The adjective is usually placed before the noun. But sometimes it follows the noun:

1. Counsels *deep* and *wise* were theirs.
2. The day is *dark* and *dreary*.

Select all the adjectives in the sentences in Lesson 19 and tell what nouns they modify.

Name five adjectives that might be applied to each of these nouns: *horse*, *tree*, *book*, *Chicago*, *Hudson River*.

Phrases and clauses may also be used to modify nouns. Examine the sentence:

Our old guide in the mountains, who knows all the good fishing places, is a cheerful and interesting talker.

The phrase *in the mountains*, and the clause *who knows all the good fishing places*, are both equivalent to adjectives, since they modify the noun *guide*. (See Lessons 9 and 14.)

## LESSON 25

## VERBS

Certain words tell what some one or something does or is ; that is, they make an assertion. Such words are called **verbs**. In the following sentences the words in italics are verbs.

- |                             |                                     |
|-----------------------------|-------------------------------------|
| 1. Wolves <i>howl</i> .     | 6. Boys <i>play</i> baseball.       |
| 2. Sheep <i>bleat</i> .     | 7. The horse <i>eats</i> oats.      |
| 3. Toads <i>hop</i> .       | 8. Mosquitoes <i>are</i> a pest.    |
| 4. Men <i>talk</i> .        | 9. The child <i>learns</i> quickly. |
| 5. The river <i>flows</i> . | 10. The wind <i>was</i> fierce.     |

In these sentences you see that the noun is the subject and the verb the predicate. A noun is not always a subject, as we shall learn later ; and a verb is not always a predicate. But most verbs are used as predicates.

Find an appropriate verb to be used as a predicate with each of the following nouns :

Snow, rain, clouds, trees, cat, men, lions, captain, soldiers, gun, smoke, apple, sun, pen, broom, flowers, hunter, bees, tailor, carpenter.

Find an appropriate noun to serve as subject for each of the following verbs used as a predicate :

Study, talk, ship, crawl, argued, has eaten.

A verb may be a single word, as in the preceding examples. Or, it may be composed of several words ; as, *has eaten*, *will go*, *have been*, *would have talked*, *is thinking*, *was hurt*. When a verb consists of several words, it is called a **verb-group** or a **verb-phrase**.

Select the verbs and verb-groups in the sentences in Lesson 12.



## LESSON 26

## VERBS: TRANSITIVE AND INTRANSITIVE

Many verbs make assertions that are complete in themselves.

1. The boy grows. 2. The boy walks. 3. The boy talks.

But if we say *the boy throws* we leave the meaning incomplete. We expect more, and naturally ask, *throws what?* The first three verbs are complete in their meaning; the boy does not *grow*, or *walk*, or *talk* anything or any person. When we say *he walks*, or *he grows*, or *he talks*, we have made a complete statement.

Tell whether each of the following verbs expresses a complete idea or not.

- |                         |                         |
|-------------------------|-------------------------|
| 1. They sleep.          | 7. The masons work.     |
| 2. Lions roar.          | 8. The dog bit.         |
| 3. I lost.              | 9. David slew.          |
| 4. Horses carry.        | 10. Mrs. Jones invites. |
| 5. The soldier hit.     | 11. Everybody likes.    |
| 6. Crickets chirp.      | 12. My tooth aches.     |
| 13. The postman brings. |                         |

Some of the verbs, as you see, convey no meaning unless they are followed by a noun or pronoun. The action expressed by the verb is incomplete until something is acted upon. For example, *I lost my knife*. Here the noun *knife* completes the meaning of the verb, and is said to be its **object**, or its **object complement**.

Verbs that take an *object* to complete their meaning are called **transitive** verbs; and verbs that require no object to complete their meaning are called **intransitive** verbs. The action of the transitive verb seems to be exerted upon the object, or to pass over to it; hence the name **transitive**, which means *crossing over*.

In the following sentences tell what nouns and pronouns are the objects of the transitive verbs :

1. The fox ate the goose.
2. I broke the window.
3. I will answer your question.
4. The dog is mine ; I bought him.
5. I think I can manage that for you.
6. Pay your debts and keep your promises.
7. Experience teaches caution.
8. The plowshare turned over the fragrant brown earth.
9. Do right, though the heavens fall.
10. In the beginning God created the heavens and the earth.

Write five sentences with intransitive verbs, and five with transitive. What are the objects of the transitive verbs?

## LESSON 27

### VERBS: THE COPULA

The verb *be* and its various forms, such as *am*, *is*, *was*, etc., are among the most common and necessary words in our language. Unlike most verbs, they do not express action. Their business is to assert that something *is*, but *what* it is must be made clear by the words that follow. If we say *the apple is*, we have the form of a sentence, but not the meaning ; we expect to know something more about the apple. If we say :

The apple is red. The apple is a fruit.

we have made complete assertions by adding something about the apple. This something is called a **predicate complement** because it *complements* or *completes* the predicate. It does not receive any action from the verb, as does the object of a transitive verb. The predicate complement, when a noun, names the same thing as the subject ; when an adjective, it modifies the noun. The verb itself is called a **copula** or **copulative verb**, because it *couples* or *joins together* the subject and its predicate complement.

The common forms of the verb *be* are as follows: *be, am, is, are, was, were, have been, has been, had been, can be, may be, shall be, will be, could be, would be, might be, should be*.

In the following sentences point out the copulative verbs, and tell what they connect:

1. It is I, be not afraid.
2. Men are only children of a larger growth.
3. Who is my neighbor?
4. Their labors were many and their pleasures few.
5. Thou art the man.
6. They have been sick to-day.
7. She might be willing to go.
8. You cannot tell what might be the result.
9. When I am gone, you may be as noisy as you were before.
10. That's the way for Billy and me.
11. He will never again be as strong as he has been.
12. No one could be more generous than they were.
13. I will be with thee always.
14. Nothing could be done that would be of any use.
15. There shall be no more pain.
16. My bed is like a little boat.
17. His footprints were clear in the sand.
18. When I am grown to man's estate  
I shall be very proud and great.
19. Oh dear me, that I could be  
A sailor on the rain-pool sea!
20. It was all so pretty a dream, it seemed as if it could not be.

A number of other verbs are often used as equivalent to the copula *be*.

He *looks* tired. Grubs *become* butterflies. These grapes *taste* sweet.

Here we have verbs that mean almost the same as *is* and *are*, and have precisely the same grammatical relations as *is* and *are*. Like *is* and *are* they are followed by predicate adjectives, and sometimes by predicate nouns.

## LESSON 28

### PREDICATE NOUNS AND PREDICATE ADJECTIVES

We have seen that a copula may be followed by a noun. When so used, the noun is called a **predicate noun**. A pronoun may also be in the predicate. In the following sentences, indicate the nouns and pronouns that are in the predicates. If the order of the sentence is transposed or inverted, first read the sentence in the regular order, that you may not confuse subject and predicate.

1. You were the victims of a harmless joke.
2. The culprit was I ; I am very sorry.
3. Heirs of all the ages are we.
4. Great men of action are great dreamers.
5. Their deeds were the deeds of heroes.
6. He was an idler, and remained a dunce.
7. Men become heroes sometimes without intending it.
8. The expedition proved a hopeless failure.
9. A fool he was born, and a fool he will always be.
10. He seemed a saint ; but he was only a man like the rest of us.

Adjectives used to complement a copulative verb are called **predicate adjectives** ; those that are used to modify nouns in the usual way are called **attributive adjectives**.

In the sentence, — *He was strong, but even a strong man could not accomplish the impossible.* — the first *strong* is a *predicate adjective*, the second *strong* is an *attributive adjective*.

Distinguish between the predicate and attributive adjectives in the following sentences :

1. He seemed troubled by the unwelcome news.
2. There is sufficient ready money to pay all legitimate debts.
3. The wisdom of the Lord is sure.
4. Life is real, life is earnest.
5. It is a long lane that has no turning.
6. The judgments of the Lord are true and righteous altogether.
7. The day is dark, and cold, and dreary.
8. Her locks were yellow as gold.

## LESSON 29

## ADVERBS

**Adverbs** are used to modify or limit the meaning of verbs in the predicate of a sentence. Some tell *how* the action is done; as, *The horse ran fast*; some tell *where*; as, *The horse ran here*; some tell *when*; as, *the horse ran away yesterday*.

Many adverbs are formed from adjectives by adding *ly* to the adjective; *soft, softly; true, truly*, etc.

Read the following sentences carefully, and tell which verb each adverb modifies.

1. The old man walks *slowly*. 2. *Faster and faster* came the engine. 3. He begged *earnestly* for another chance. 4. *There* is our home. 5. *Where* do you live? 6. They are turning *homeward*. 7. I told you about it *yesterday*. 8. We were *always* at home. 9. He is *slightly* troubled. 10. You are *greatly* mistaken.

Adverbs may modify adjectives or other adverbs as well as verbs.

In the following sentences select the adverbs that *modify adjectives*:

1. The apples were too green; they made us very sick. 2. John is much older than I; he is nearly fifteen. 3. The game was disappointingly scarce, and the weather terribly cold. 4. Why do you look so comically rueful? 5. You are almost tragic over this trifle. 6. The spring is rather early, but the nights are pretty cold.

In the following sentences select the adverbs that *modify other adverbs*.

1. Come very early; we shall expect you not to arrive too late for the opening. 2. The rain came much sooner than we expected. 3. They ate less hungrily and more daintily than we. 4. I told you this only yesterday. 5. We are nearly always at home on Sunday.

Phrases very frequently perform the work of adverbs (see Lesson 14) and are then called adverbial phrases.

1. Come *to us at once*. Here there are two adverbial phrases, *to us* and *at once*, both modifying the verb *come*.

2. You are *in part* blamable. Here the phrase *in part* modifies the adjective *blamable*.

Select the adverbial phrases in the following sentences, and tell what each modifies:

1. We shall start in a moment.
2. The house is heated by hot water.
3. My garden is full of flowers.
4. Early in the morning we heard them shouting with all their might.
5. Over the river and through the woods,  
To grandfather's house we go.

## LESSON 30

### PREPOSITIONS

**Prepositions** are used as links between certain words and other parts of the sentence. In the sentences following, the words in italics are prepositions.

- |                                    |                                       |
|------------------------------------|---------------------------------------|
| 1. Come <i>into</i> the house.     | 4. His dog sat <i>beside</i> him.     |
| 2. They came day <i>after</i> day. | 5. We stayed <i>during</i> the storm. |
| 3. Wait <i>for</i> me.             | 6. Wait <i>until</i> Thursday.        |

In each case the prepositions indicate a *relation* between a noun or pronoun and some other word in the sentence. Study each example carefully until you see that this is true. It is convenient to know the common prepositions. Here is a partial list of them.

about	across	against	among
above	after	along	around

at	beyond	into	toward
before	by	of	under
behind	down	off	up
below	during	on	upon
beneath	for	out of	with
beside	from	over	without
between	inside	through	

Prepositions introduce **phrases**, as you will see by using any one of the list. For example, The sun shines *after the rain*. Phrases may serve the purpose of modifiers as either adjectives or adverbs. (See Lessons 24 and 29.)

Make five sentences using prepositional phrases as modifiers of the subject; and five sentences with similar phrases as modifiers of the predicate.

## LESSON 31

### CONJUNCTIONS. INTERJECTIONS

**Conjunctions** are link-words, but in a different way from prepositions. The difference must be clearly understood. Prepositions introduce nouns or pronouns, and thus make **phrases**. (See Lesson 30.) Conjunctions connect words or parts of sentences, but do not make phrases. In the following sentences the conjunctions are in italics.

1. John *and* I are here.
2. They required either money *or* service.
3. We are old, *but* strong.
4. Good times will come *if* you deserve them.
5. He forgave me *though* I injured him.

Conjunctions sometimes connect words, sometimes sentences or parts of sentences. What do they connect in the five examples given? Some of the common conjunctions are:

and	if	still	when	unless
after	for	because	while	or
but	yet	until	although	since

Use five of these, each in a sentence, and tell what they connect in your sentences.

An **interjection** is a word used to express emotion. It has no grammatical connection with the rest of the sentence. If it is omitted from the sentence, the sentence will still make sense. Interjections are usually followed by an exclamation mark or a comma, and are thus separated from the rest of the sentence. Select the interjections in these sentences.

1. Alas! We are betrayed. 2. Oh, Jim, come here. 3. Pshaw! I don't believe a word of it. 4. Why, man, I have never seen you before. 5. Ah! I knew it already.

## LESSON 32

### FUNCTION: PARTS OF SPEECH

In the previous lessons we have learned how sentences are organized, with subjects and predicates, and the modifiers of subjects and predicates. We have seen that various kinds of connections are made by copulas, prepositions, and conjunctions. We have also seen some of the principal uses of the parts of speech.

By the **function** of a part of speech we mean the way in which it is used in a sentence. It is the function of a word that makes it a noun, a pronoun, verb, or anything else. Now, in the English language we very frequently employ the same word in different functions. The parts of speech are not fixed words, but names for different functions. Here are a few examples.

1. The same word may be a noun or a verb :

Wave the flag. Flag the train.

2. The same word may be a noun or an adjective :

Our school is in the third school district.

The subject of a sentence is usually a noun or a pronoun, and the predicate is a verb or a verb-group. Adjectives modify



nouns, and adverbs modify verbs. Phrases or clauses modifying nouns are used as adjectives. Phrases and clauses modifying verbs are used as adverbs.

Here are examples of phrases so used.

As an adjective : The men *of the desert* were hardy and fearless. This is an adjective phrase, modifying the noun *men*.

As an adverb : My dog comes *at my call*. This is an adverbial phrase, modifying the verb *comes*.

Clauses may be used as nouns, adjectives or adverbs ; in fact a dependent clause is always used as a part of speech.

As a noun : *That you have wronged me* doth appear in this. The italicized words are a noun clause, used as the subject of the verb *doth appear*.

As an adjective : The ball *which you have* is mine. The clause in italics is used as an adjective, modifying the noun *ball*.

As an adverb : You must come *when I call*. The clause here is used as an adverb modifying the verb *come*.

## LESSON 33

### REVIEW AND SENTENCE BUILDING

Every sentence must have a subject and a predicate. Sometimes one of these is not expressed, but understood. Give examples.

Give an example of each of the four kinds of sentences : declarative, interrogative, imperative, and exclamatory.

Sentences sometimes have the transposed or inverted order, the predicate before the subject. Give an example.

Write two sentences introduced by the expletives *there* and *it*. What are elliptical sentences? Give three examples.

Write a sentence in which the subject has one or more modifiers, and one in which the predicate has one or more modifiers.

Write two sentences, one with a compound subject and one with a compound predicate.

Write two compound sentences, two complex and two compound-complex.

## Review and Sentence Building 43

What is a phrase? a clause? a dependent clause? Give examples of each.

What are the eight parts of speech? What is the use of each?

Write a sentence containing both adjectives and adverbs.

Explain what is meant by a transitive verb: illustrate by a sentence.

What is a copula? Illustrate by a sentence.

Make sentences containing: a pronoun as object, a predicate noun, a predicate adjective.

What is a preposition? A prepositional phrase? Illustrate by a sentence.

What is a conjunction? Make sentences in which a conjunction introduces a dependent clause.

## CHAPTER III. INFLECTION

### LESSON 34

#### EXAMPLES OF INFLECTION

In Lesson 1 your attention was called to the fact that words may change their forms according to their meanings and the way they are used in the sentence. For example, we say, *The boy whistles*, or *The boys whistle*. In the noun *boy*, the addition of the *s* indicates the plural. In the verb *whistle*, on the other hand, the addition of the *s* indicates that the verb and its subject are singular. If we say, *This man is wise, but these men are wiser*, we have a number of changes by **inflection**. *This* and *these* indicate the singular and the plural; so do *man* and *men*, *is* and *are*; *wise* and *wiser* are both adjectives, but *wiser* indicates a different thing from *wise*.

The English language once had a great many more inflections than it has now; and some modern languages, like German, or Italian, still have many more inflections than English. Most of the inflections of our language have been dropped, and we indicate many relations now by the order of the words and by prepositions. Here are a few kinds of inflection that still remain.

1. In nouns we indicate the plural **number** by adding *s* or by changing the stem of the word; we indicate possession by adding *'s*.

2. In pronouns we indicate number by a change of form, as *he* (singular), *they* (plural). We indicate **gender** by the change of form; as, *he* (masculine), *she* (feminine).

We indicate **person** in the same way: *I, you, he*, show by their

form whether they stand for the person who is speaking, the person who is spoken to, or the person who is spoken of.

3. In verbs, we can show the **tense**, or time, in similar ways. He *walks*, or he *is walking*, means that he is doing it now. He *walked* or *was walking* means that he was doing it at some past time.

There are many other ideas that can be shown by such inflections or changes in the form of words. All the parts of speech are thus inflected except prepositions, conjunctions, and interjections.

In the following pairs of sentences, see how many words you can find that are inflected, that is, changed in ending or in stem :

1. We walked a mile. They walked five miles every day.
2. Take John's book with you. John will not care.
3. Many men would die sooner than be called cowards. I should as soon die as be called a coward.
4. Give him room. They gave him room.
5. They went fishing and caught six minnows. Could you catch a minnow ?
6. Geese and ducks can swim as easily as they can walk. Did you ever see a goose or a duck swim ?
7. Who has seen the wind ? I never saw the wind.
8. The king and queen smiled upon the little boy and girl. Kings and queens smile upon boys and girls.
9. You and he are all that are left. She and I have gone.
10. Were you here when we found their books ? I was here all the time.

## LESSON 35

### NUMBER IN NOUNS, PRONOUNS, AND VERBS

The word **number**, in grammar, as we have seen, indicates the distinction between *one* and *more than one* person or thing. The singular number means one, the plural number more than one. Three of the parts of speech have number : *nouns*, *pronouns* and *verbs*.

1. In nouns the plural number is most frequently indicated by adding *s* or *es* to the singular ; as *boy, boys; hand, hands; quality, qualities*. It is sometimes indicated by changes of form in the stem : *man, men; tooth, teeth; mouse, mice*.

2. Pronouns indicate the plural.

(a) by words different in stem from the singular ;

*I, we; he, they; she, they; it, they; me, us; my, our; her, they.*

(b) by changes in the stem and ending ;

SINGULAR	PLURAL
this	these
that	those

(c) Sometimes the singular and plural are the same : *you, who, whose, and whom* are either singular or plural.

3. Verbs also have number. We say, *He walks*, but *They walk*. We cannot say, *He walk* or *They walks*. Hence the verb *walks* can be used only with a subject in the singular. In *they walk*, the verb *walk* has a plural subject.

Number in verbs thus appears to be a change in form that they have, because of the number of the subject. But this change does not take place in all forms of the verb. If we say, *The horse ran* and *The horses ran* we have no change in the verb.

In the verb *be*, we have *am, is,* and *was* with singular subjects, *are* and *were* with plural subjects ; thus : *I am, he is, it was, we are, they are, you were, they were*.

In verb-groups also we have changes in form to show number : *He has slept; They have slept*.

Change the following sentences to the *plural form* and say whether you have had to change the form of the verb.

1. The spring flows from out the hillside.
2. I am going to town to-morrow.
3. The man takes his punishment.
4. The man took his punishment.
5. He was ready to go.
6. It costs five dollars.
7. It cost five dollars then.
8. The bluebird flies southward in the fall.
9. She has slept long enough.
10. He is expected home soon.
11. I was waiting for you.
12. This thing will be done.

Change the following sentences to the *singular form* by changing the subject and, if necessary, the verb.

1. We came as soon as we could. 2. Our cousins were waiting at the station. 3. The horses seemed impatient to be off. 4. They bore us swiftly on towards the house. 5. The beauties of nature in the autumn are wonderful.

Make five sentences in which the subject and predicate are in the singular number, and five in which they are in the plural number.

### LESSON 36

#### PERSON IN PRONOUNS AND VERBS

Some pronouns have an inflection, or change in form, to indicate whether they stand for the name of the person speaking, of the person spoken to, or of the person or thing spoken of. In the sentence, — *I saw you strike him.* — we have three pronouns. *I* stands for the name of the one who is speaking, *you* for the name of the one who is spoken to, and *him* for the name of some one else who is spoken of. This distinction is called **person**; and the pronouns which indicate this distinction by inflection are called **personal pronouns**. There are three persons in pronouns: **the first person** (speaking), **the second person** (spoken to), **the third person** (spoken of).

In the singular number, the personal pronouns are: first person, *I, my, mine, me*; second person, *you, your, yours, thy, thine*; third person, *he, she, it, his, her, hers, its, him*. In the plural number, the forms of the first person are: *we, our, ours, us*; of the second person, *you, your, yours*; of the third person, *they, their, theirs, them*.

In the following sentences pick out the personal pronouns, and tell to which *person* they belong:

1. I gave you all. 2. Call me early, and I will go with them. 3. Theirs is no uncommon fate. 4. She gave it to me as her last gift. 5. They brought us of their best.

In the sentences in Lesson 23 tell the *person* of each of the pronouns.

Make five sentences as follows :

1. One containing a pronoun in the first person plural.
2. One with a pronoun in the third person singular and a pronoun in the second person plural.
3. One containing pronouns in all three persons.
4. Two sentences containing each two pronouns different in number and person.

Not only pronouns, but *verbs* also are said to have person. This means only that the verb sometimes changes its form, according to the *person of its subject*. Here are a few examples :

	SINGULAR	PLURAL	SINGULAR	PLURAL
<i>1st Person</i>	I am	we are	I was	we were
<i>2d Person</i>	you are	you are	you were	you were
<i>3d Person</i>	he is	they are	he was	they were

The verb *be* (of which *am, are, is, was, etc.*, are various forms) changes the form to correspond with the person of its subject ; thus we have *am* for the first person, *is* for the third.

## LESSON 37

### GENDER IN NOUNS AND PRONOUNS

Personal pronouns and some nouns are inflected to indicate **gender**. In English, gender usually indicates sex.

There are three genders : the **masculine**, indicating the male sex ; the **feminine**, indicating the female sex ; and the **neuter**, indicating, as the word means, " neither " sex, and applied to objects without sex. Gender is given occasionally to a few inanimate objects : *ship* and *moon* are often referred to as *she*, and the sun usually as *he*.

The most common way of indicating gender is by the use of a different word ; as, *boy, girl ; king, queen ; cock, hen ; bull, cow*.

Certain endings often indicate gender : *actor, actress ; author, authoress ; executor, executrix ; hero, heroine*.

## Case in Nouns and Pronouns

In the personal pronouns we indicate gender by using different words, *he, she, it*. Often the gender of the noun is indicated by the pronoun that refers to it; as, Some one has left *his* hat here. The gender of the pronoun *his* shows that the *Some one* meant is a man or boy.

Name five nouns, not used in this lesson, which are of the masculine gender, five which are in the feminine gender, and five which are in the neuter gender.

### LESSON 38

#### CASE IN NOUNS AND PRONOUNS

**Case** is the grammatical term used to denote the relationship of nouns or pronouns to other words in the sentence. A noun or pronoun that is the subject of a verb is in the **nominative case**. A noun or pronoun denoting possession or ownership is in the **possessive case**. A noun or pronoun that is the object of a transitive verb, or a noun or pronoun in a prepositional phrase, is in the **objective case**. (See Lessons 26 and 30.) Other relationships of nouns and pronouns are also indicated by these three cases, as we shall see in Chapter IV.

Case is frequently marked by inflection. We find the possessive of most nouns ending in 's or s'. But the inflection in English for case is mostly confined to the pronouns. In the sentence, *I brought my ill luck upon me*, we have the subject of the sentence, *I* in one case (the nominative), the pronoun *my* in another case (the possessive), and *me* in another (the objective). These cases are to be studied more fully later on. But if you will take the sentence just given, and insert the other personal pronouns, one after another, you will see an illustration of inflection for case. Thus:

*I* brought *my* ill luck upon *me*. *You* brought *your* ill luck upon *you*.  
*He* brought *his* ill luck upon *him*. *She* brought *her* ill luck upon *her*.  
*It* brought *its* ill luck upon *it*. *They* brought *their* ill luck upon *them*.



In the following conversation, insert appropriate pronouns.

"John, what do — wish to be when — grow up? "

"— want to be a physician."

"What does — father say about it? "

"— says it is a useful and honorable calling."

"What does — mother say? "

"— says that — is the thing — am fitted for."

"Why does — think so? "

"Because — am willing to study, and am interested in scientific things."

"Has — any other reason? "

"Yes, — brother, — uncle, is a physician, and I could go into — office."

"Well, John, — are both good reasons. — believe — will make a good physician."

In these sentences tell which pronouns are subjects of verbs and which denote possession.

## LESSON 39

### INFLECTION OF PERSONAL PRONOUNS

Our language once had a much fuller inflection than it now has. Once we should have used the forms, *I read, thou readest, he readeth*. These endings, *est* or *st* for the second person, and *eth* or *th* for the third person, are still found in literature, though they have disappeared from everyday English. The possessive (or genitive) ending of the noun, as in *the man's hat*, is a contraction from an older form *es*, as in *mannes*. Many other endings have disappeared altogether, have been "rubbed off," or dropped, in daily use; and the relation of the word to the other words in the sentence is indicated by the meaning, or by the place of the word in the sentence, or by a preposition.

It has happened that the personal pronouns retain more of these old inflections than any of the other parts of speech.

# Inflection of Personal Pronouns 51

Hence, a survey of the forms of the personal pronouns will show best what *inflection* is.

## SINGULAR

	NOMINATIVE	POSSESSIVE	OBJECTIVE
<i>1st Person</i>	I	my, mine	me
<i>2d Person</i>	you (thou)	your, yours (thy, thine)	you (thee)
<i>3d Person</i>	he	his	him
	she	her, hers	her
	it	its	it

## PLURAL

	NOMINATIVE	POSSESSIVE	OBJECTIVE
<i>1st Person</i>	we	our, ours	us
<i>2d Person</i>	you (ye)	your, yours	you (ye)
<i>3d Person</i>	they	their, theirs	them

Note that the pronouns of the first and second person (*I*, *you*, etc.) are the same in the masculine and feminine gender, and that they have no forms for the neuter gender. Why?

In the following sentences, select the personal pronouns, tell to *which person* each belongs, and, if possible, the noun for which it stands, that is, its **antecedent**. Give also their *number*, their *gender*, and their *case*. In giving the case, state the relation to the rest of the sentence which the case indicates.

EXAMPLE: John left his book on the table. *His* is a personal pronoun, of the third person. Its antecedent is *John*. It is in the singular number, masculine gender, and the possessive case, indicating the possession of the *book*.

1. Come and dry your feet ; they are very wet.
2. But, mother, don't you see that the coasting is good, and that it will soon be spoiled by the warm sun ?
3. I should put on dry stockings and my new rubber boots.

4. Oh ! Are those new rubber boots mine ?
5. Yes, your father brought them for you last night.
6. Good. He must have known I'd need them to-day.
7. He did. He thought you'd want to go coasting.
8. See how they fit me, mother ; and their tops come above my knees, so that I can go into the deep snow.
9. Yes, but you must keep out of the deepest snow. It's up to your waist in some places.
10. All right, mother. Don't worry about me. I'll be back before dinner.

## LESSON 40

### COMPARISON IN ADJECTIVES AND ADVERBS

Another use of inflection is to indicate what we call **comparison** in adjectives and adverbs.

The quality indicated by an adjective may vary in degree. One apple may be *sweet*, another more so, and yet a third the most of all ; so we say the second apple is *sweeter*, the third, *sweetest*. One boy is *good*, another *better*, and yet another *best* of all. This change in the degree of the quality indicated by an adjective we call **comparison**.

In comparing adjectives, we have three **degrees** of the quality : *sweet*, which merely indicates the quality, is called the **positive degree** ; *sweeter*, which indicates more of the quality than *sweet*, is called the **comparative degree** ; *sweetest*, which indicates the highest degree of the quality, is called the **superlative degree**. These are called degrees of comparison.

We may indicate the comparison of adjectives thus :

POSITIVE	COMPARATIVE	SUPERLATIVE
long	longer	longest
high	higher	highest
fine	finer	finest
bright	brighter	brightest
pretty	prettier	prettiest

## Comparison in Adjectives and Adverbs 53

The comparative degree is indicated by adding *er* to the positive; and the superlative degree is indicated by adding *est* to the positive. Adjectives ending in *y* change the *y* to *i* before adding *er* and *est*.

Compare the following adjectives: *tall, small, little, fine, late, few, tardy, heavy*. Name and compare five other adjectives.

Some adjectives, especially those that have two or more syllables, are compared by using *more* and *most* with the positive degree.

POSITIVE	COMPARATIVE	SUPERLATIVE
beautiful	more beautiful	most beautiful
industrious	more industrious	most industrious

Compare in this way the following adjectives: *healthful, cheerful, honorable, splendid, difficult*.

Name and compare five other adjectives that require the use of *more* and *most*.

Many adjectives are compared irregularly, sometimes by changing the word in part, as *far, farther, farthest*; sometimes by using a different word, as *good, better, best*. Here are a few common examples:

POSITIVE	COMPARATIVE	SUPERLATIVE
bad	worse	worst
much	more	most
many	more	most
little	less, lesser	least
near	nearer	nearest, next
late	later, latter	latest, last

Most adverbs are regularly compared by using *more* and *most* with the positive degree:—*slowly, more slowly, most slowly*.

## LESSON 41

## TENSE IN VERBS

We have seen that verbs are often inflected to show their number and person. We also indicate by change of form the *time* of the action of the verb, whether *present*, *past*, or *future*. The time of the action of a verb is called **tense**. *I go*, is **present tense**; *I went*, is **past tense**; *I shall go*, is **future tense**. The *past tense* is indicated by inflection in two ways: (1) by adding *d* or *ed* to the present, as in *I live*, *I lived*, or *I walk*, *I walked*; (2) by changing the stem of the verb, as *I go*, *I went*; *I think*, *I thought*; *I teach*, *I taught*.

The future tense is formed by prefixing *shall* or *will* to the present tense: *I eat*, *I shall eat*; *he runs*, *he will run*.

Pick out examples of *past* or *future tenses* in the following sentences; tell what the present tense of the verb is, and what change in form has been made to show that the past or the future tense is meant.

1. He thought the world was flat. 2. His early attempts failed. 3. They will forget their business in the excitement of the game. 4. He thought he knew all the tricks of the natives. 5. We'll jump into the wagon, and we'll all take a ride. 6. They searched their pockets and found not a single penny. 7. They came and saw my aquarium. 8. Are you in earnest? Will you go? 9. I soon lost my way, for the fog thickened rapidly. 10. The bees flew home, laden with honey; the swallows began to twitter in the sky.

Give the past tense of each of these verbs: *sing*, *run*, *help*, *fly*, *call*, *read*, *move*, *carry*, *fix*, *control*.

Give the future tense of these verbs, using *I* as the subject of the first five, and *he* as the subject of the last five.

As we have seen, some verbs add *d* or *ed* to form the past; these are said to be **regular** (or **weak**) verbs. Some change the stem to form the past tense; these are called **irregular** (or **strong**)

verbs. *Cry, talk, pull, wish*, are examples of regular or weak verbs; their past tenses are *cried, talked, pulled, wished*. *Teach, think, fly, forget* are in the past tense *taught, thought, flew, forgot*, and are therefore irregular verbs. Name five other regular verbs, and five other irregular verbs.

The following table will illustrate the inflection of an irregular verb for number, person and tense:

PRESENT TENSE			PAST TENSE		
	SINGULAR	PLURAL		SINGULAR	PLURAL
<i>1st Person</i>	I sing	we sing	<i>1st Person</i>	I sang	we sang
<i>2d Person</i>	you sing	you sing	<i>2d Person</i>	you sang	you sang
<i>3d Person</i>	he sings	they sing	<i>3d Person</i>	he sang	they sang

FUTURE TENSE		
	SINGULAR	PLURAL
<i>1st Person</i>	I shall sing	we shall sing
<i>2d Person</i>	you will sing	you will sing
<i>3d Person</i>	he will sing	they will sing

Inflect the following verbs: *turn, bite, blow, laugh, wish*.

## LESSON 42

### REVIEW OF SENTENCE STRUCTURE, PARTS OF SPEECH, INFLECTION

Name all the personal pronouns that can be used as subjects of sentences. In what case are they? Name all the personal pronouns that can be used as objects of verbs. In what case are they? Make a sentence containing pronouns in three cases. Substitute nouns for these three pronouns. How are nouns inflected for case? Give all the inflections you can think of for the following nouns: *prince, hero, author, man, brother, John*. Make sentences containing these nouns as predicate nominatives. Make five sentences containing predicate ad-

jectives. Give the comparison of these adjectives. Repeat the sentences, changing all present tenses of the verb to past.

Make a simple sentence with a compound subject and with two adverbs modifying the predicate.

Make a simple sentence with an adjective modifying the subject and an adverb and a phrase modifying the predicate.

Make a compound sentence containing two pronouns, two adjectives, and a prepositional phrase.

Make a complex sentence with a pronoun in the first person, a noun in the objective case, and an adjective in the superlative degree.

## CHAPTER IV. PROPERTIES OF THE PARTS OF SPEECH

In this chapter we are to study the properties and uses of the eight parts of speech. In Chapter II we have defined these eight parts of speech and their chief uses in the sentence. In Chapter III we have learned something about inflection, or the changes in form that indicate number, gender, person, case, tense, and other properties of the parts of speech. All this has helped us to understand the grouping of words in phrases, clauses, and sentences to express thought (Chapter I). Now, in Chapter IV we are to take each part of speech by itself and consider at some length its kinds or classes, its inflection, and its uses.

As we talk of number, gender, person, case, and tense, we are using grammatical terms, a sort of special or technical language. *Person*, for example, in ordinary language means "a human being"; but in the technical language of grammar it means a quality by which nouns and pronouns distinguish between the speaker, the person addressed, and the person or thing talked about. In the same way, *gender*, *case*, *tense*, have special grammatical meanings; and *noun*, *pronoun*, *adjective*, etc., are special grammatical terms. But each of these grammatical terms is a name for a real distinction in thought, or for a real use that words serve in expressing our thoughts. All the lessons about nouns, for example, merely tell how words may serve us by *naming* things and ideas.

The purpose of grammar with all its distinctions and rules is to aid us in thinking clearly and in expressing our thoughts so that others will understand. In using grammatical terms, you



should always be sure that you remember their meaning. Think of these terms, *nouns*, *gender*, *person*, *subject*, etc., as the names for uses or properties of words that are important in our thinking and talking.

## LESSON 43

## NOUNS, KINDS OF

Nouns are divided into several kinds according to the things or objects named.

1. **Common and Proper Nouns.** (See Lesson 22.) A common noun is the name of any one of a class of persons, places, or things. Such are *boy*, *horse*, *mountain*, *city*. These may be applied to any boy, any horse, etc. Names of ideas, like *virtue*, *number*, *heroism*, etc., are also common.

A proper noun is the name of a particular person, place, or thing. The boy's name might be *Henry*; and *Henry* is a proper noun. The horse's name might be *Dobbin*, a proper noun. The name of the mountain might be *Vesuvius*, that of the city, *Boston*; and these are proper nouns.

Note that a proper noun always begins with a capital, and so also does the adjective derived from it: *Boston*, *Bostonian*; *America*, *American*; *Rome*, *Roman*; *India*, *Indian*; *China*, *Chinese*. Give five other proper nouns.

2. **Collective Nouns.** Nouns are *collective* when in the singular they mean a group or collection of persons or things. Such are *army*, *multitude*, *jury*, *herd*, *flock*, etc. Each of these nouns, though singular in form, is understood to include a number of individual persons or things. A collective noun in the singular may take either a singular or a plural verb, according to the way we are regarding it. If it is considered as a unit, we use the singular; as, *The jury was chosen*. If it is considered as a number of different units, we use the plural; as, *The jury were not agreed*. Collective nouns may also have plural forms; as, *armies*, *multitudes*, etc.

Give five other collective nouns.

3. **Abstract Nouns** name a quality or general idea; *liberty, goodness, happiness, wisdom, enmity, friendship*, are examples of abstract nouns.

In the following sentences select the nouns and tell what kind each is, whether common or proper. Select the collective and the abstract nouns.

1. Peru is in South America.
2. Heavy waves drove the ship on the rocks.
3. The club was composed of sober and earnest workingmen.
4. In his haste he lost his copy of Shakespeare.
5. The beauty of Mount Etna remained in their memories.
6. The Hessians were hired to fight against the Americans.
7. His wisdom was not equal to his courage.
8. There were many brave men in the regiment.
9. The class in geography will recite next.
10. The Constitution of the United States may be amended under certain conditions.

## LESSON 44

### NOUNS: NUMBER

In using nouns and pronouns, we commonly use different forms when we wish to speak of one and more than one. (See Lesson 35.)

- |                         |                   |
|-------------------------|-------------------|
| 1. The cow came home.   | Man is an animal. |
| The cows came home.     | Men are animals.  |
| 2. The leaf has fallen. | I cannot come.    |
| The leaves have fallen. | We cannot come.   |

This property of nouns by which we distinguish between one and more than one is called **number**. When a noun or pronoun means one only, it is said to be in the **singular number**; when it means more than one, it is said to be in the **plural number**.

The plural of most nouns is indicated by adding *s* or *es* to the singular; *es* is added to nouns ending in *sh*, *ch* (soft), *s*, *x*, and *z*.

boy	brush	gas	church	fox
boys	brushes	gases	churches	foxes

Nouns ending in *f* usually form the plural by changing the *f* to *v*, and adding *es*.

thief	leaf	sheaf
thieves	leaves	sheaves

Some such nouns, however, merely add *s* :

roof	belief
roofs	beliefs

Nouns that end in *y* after a consonant form the plural by changing the *y* to *i* and adding *es*.

lady	baby	study	reply	fly
ladies	babies	studies	replies	flies

Nouns that end in *y* after a vowel merely add *s* to form the plural.

donkey	essay	key	boy
donkeys	essays	keys	boys

Most nouns ending in *o* add *s* to form the plural, like *pianos*, *solos*.

A few add *es*, like *buffaloes*, *cargoes*, *echoes*, *heroes*, *mosquitoes*, *negroes*, *potatoes*, *tomatoes*.

These nouns form the plural by adding *en*.

ox	brother	child
oxen	brethren <sup>1</sup>	children <sup>1</sup>

NOTE. — This is an Old English form of the plural, once much more common than now. In older poetry one may still see *eyen* (or *eyne*) for *eyes*. *Brethren* and *children* were formed by adding *en* to the older plurals, *brether* and *childer*.

Some words form the plural by changing the vowel.

mouse	tooth	foot	man	woman	goose
mice	teeth	feet	men	women	geese

Some nouns have the same form in both singular and plural. Examples are *deer*, *sheep*, *trout*, *perch*, *shad*, and *fish* (*fishes* when we mean different kinds).

Some nouns have two plurals: *brother*, *brothers* (of the same family) and *brethren* (of the same society); *die*, *dies* (for stamping), *dice* (for games).

Make sentences using each of the following nouns in the plural number: *chair*, *stove*, *leaf*, *calf*, *goose*, *ox*, *ally*, *alley*, *monkey*, *woman*, *sheep*.

Make sentences using each of the following nouns in the singular: *bees*, *children*, *deer*, *mice*, *giraffes*, *studies*, *potatoes*, *hoofs*, *nieces*, *watchmen*.

Many nouns have no plural, as *anger*, *knowledge*, *steel*, *corn*, etc. Some have no singular, as *scissors*, *pincers*, *trousers*, *billiards*, *proceeds*.

Some nouns, singular in meaning, have the plural form: *news*, *measles*, *physics*, *mathematics*, *politics*.

Compound nouns, formed of two words, commonly make the change for the plural at the end: *cupfuls*, *armfuls*, *bookcases*, *eye teeth*. Sometimes such nouns take the plural forms in the first part: *brothers-in-law*, *men-of-war*; sometimes both parts of the word are pluralized: *men-servants*, *women-servants*.

Letters of the alphabet, figures, and words used as things spoken of, add an apostrophe and *s*.

Dot your *i*'s, cross your *t*'s, mind your *p*'s and *q*'s. You use too many *now*'s and *and*'s when you tell a story.

Names of people, with the customary title, are pluralized as follows :

The two Mr. Smiths. The Messrs. Smith (a very formal expression). The two Mrs. Smiths. The Misses Smith; the two Miss Smiths.

Certain nouns of foreign origin retain in English the form of plural they had in the language from which they were borrowed.

SINGULAR	PLURAL	SINGULAR	PLURAL
index	indices	parenthesis	parentheses
vertex	vertices	fungus	fungi
phenomenon	phenomena	beau	beaux
memorandum	memoranda	adieu	adieux

Many nouns of foreign origin also have the English form of the plural: for example, *indexes*, *funguses*, etc. The only way to be sure about these plural forms is to consult the dictionary.

## LESSON 45

### NOUNS AND PRONOUNS: GENDER

Nouns and pronouns often differ according to the sex of the person or thing named. We use *he* for persons of the male sex, *she* for persons of the female sex, and *it* for things without sex. *Man* and *boy* indicate the male sex, *woman* and *girl* the female. We distinguish between the sex of animals by such terms as *bull* and *cow*, *cock* and *hen*, *lion* and *lioness*, and so on. This quality of indicating sex is called **gender**. (See Lesson 37.) There are three genders: **masculine**, **feminine**, and **neuter**.

Gender is indicated not only by different words but also by prefixes in compound words; as *man-servant*, *maid-servant*; *bull-moose*, *cow-moose*. Certain endings also indicate the feminine gender, *ess*, and *ix*; as, *actor*, *actress*; *executor*, *executrix*.

What is the gender of each of the following nouns and pronouns: *man*, *actress*, *John*, *Mary*, *cow*, *doe*, *buck*, *girl*, *lord*, *lady*, *king*, *queen*, *duke*, *duchess*, *prince*, *princess*, *he*, *she*, *her*, *his*, *him*, *it*, *box*, *house*, *happiness*, *tree*, *Africa*, *Kansas*?

Many nouns and pronouns do not indicate gender, though they refer to human beings and animals, that is, to beings with sex.

Examples are: *child, infant, animal, deer, fish, pig, rat, duck, citizen, worker, American, European, they, their, them, who, whom*. Such words are sometimes said to be of the *common gender*, that is, either masculine or feminine; sometimes they are considered to be without gender.

There are some special cases of gender that do not conform to the general rule. Certain inanimate objects are generally spoken of as if they had sex; a boat or ship is commonly called *she*, the sun *he*, the moon *she*. Again, many people commonly call a dog *he* and a cat *she*, no matter what the sex of the animal; and a child, when too young for its sex to be indicated by its dress, is often called *it*.

When you come to the study of other languages than English, for example, German, French, or Latin, you will find that gender in these languages means quite a different thing from what it does in English. In German, for example, the word for *woman* is of the neuter gender, that for *sun* is feminine, that for *moon* is masculine. In these languages gender does not indicate sex, except in the pronouns and a few other words.

## LESSON 46

### NOUNS AND PRONOUNS: PERSON

The grammatical property of nouns and pronouns, called **person**, has already been considered in Lessons 36 and 39.

A noun or pronoun may be the name of the person or persons speaking:

- (1) I, James Monroe, do solemnly affirm this to be the truth.
- (2) We, the town council, do promulgate this edict.

The pronouns *I* and *we* are here in the **first person**, as are also the nouns *James Monroe* and *town council*.

In the sentence, — *You, David, have found the right answer.* — the pronoun *you* and the noun *David* refer to the person spoken to, and are in the **second person**.

In the sentences above the nouns *truth*, *edict*, and *answer* refer to things spoken of, and are in the **third person**.

**The first person indicates the one who is speaking. The second person indicates the one who is spoken to. The third person indicates the person or thing spoken of.**

In the following sentences indicate the person of the nouns and pronouns:

1. He told me not to wait for them.
2. You, my friends, can judge between us.
3. We shall be expecting you to dinner.
4. Let us see what pictures he has to sell.
5. You know we French stormed Ratisbon.
6. Oh Captain ! my Captain ! our fearful trip is done.
7. His friends he loved. His fellest earthly foes —  
Cats — I believe he did but feign to hate.  
My hand will miss the insinuated nose,  
Mine eyes the tail that wagged contempt at fate.
8. To-night will be a stormy night,  
You to the town must go ;  
And take a lantern, child, to light  
Your mother through the snow.
9. And fast before her father's men  
Three days we've fled together,  
For should he find us in the glen  
My blood would stain the heather.
10. O happy living things ! No tongue  
Their beauty might declare.  
A spring of love gushed from my heart,  
And I blessed them unaware :  
Sure my kind saint took pity on me,  
And I blessed them unaware.

In the following sentences indicate the number, gender, and person of each of the nouns and pronouns:

1. I was about to come when you called me.
2. The brave man is he who faces danger knowingly.
3. If the boat had upset, we should have been drowned.

## Nouns and Pronouns: Nominative Case 65

4. They found themselves a hundred miles from home with no money in their pockets.
5. Her tongue grew sharper every day from constant practice.
6. Stevenson's *Treasure Island* contains many exciting adventures.
7. His friends brought him the news of the village.
8. Tell me the old, old story.
9. I can keep it up no longer, friend.
10. Harriet, you are joking; I do not believe you.
11. Sometimes a troop of damsels glad,  
An abbot on an ambling pad,  
Sometimes a curly shepherd lad,  
Or long-haired page in crimson clad,  
Went by to towered Camelot.
12. Be good, sweet maid, and let who will be clever;  
Do noble things, not dream them, all day long.
13. Waken, lords and ladies gay,  
On the mountain dawns the day.
14. At Aershot, up leaped of a sudden the sun,  
And against him the cattle stood black every one.
15. I see the deep's untrampled floor,  
With green and purple seaweeds strown.

### LESSON 47

#### NOUNS AND PRONOUNS: NOMINATIVE CASE

All nouns and pronouns used in sentences have a relation that we call **case**. (Review Lesson 38.) This is best seen in pronouns. You are speaking, let us say, of a friend of yours. You say *He carries a bat. His father gave it to him.* The three words *he*, *his*, and *him* all mean the same boy. Why do we speak of him first as *he*, then as *his*, then as *him*? Because in each case we are thinking of the boy in a different way. When we say *he*, we are thinking of the boy as doing something, as the subject of a verb. We never think of saying *his carries a bat* or *him carries a bat*; but we say *he carries a bat*, *he plays ball*, *he is strong and active*, and so on. In each of these sen-



tences the subject of the sentence is *he*. A noun or pronoun used in this way is said to be in the nominative case. Hence we have the general rule, **A noun or pronoun used as the subject of a sentence or a clause is in the nominative case.**

In the following sentences find which nouns or pronouns are in the nominative case, that is, which are the subjects of sentences or clauses. In an imperative sentence the subject *you* is commonly omitted.

EXAMPLES :

(1) Good peaches bring a high price. What is it that *brings a high price*? *Peaches* do. This noun is therefore the subject of the sentence, and is in the nominative case.

(2) They were in great fear. *They* is the subject of the sentence, and in the nominative case, because it tells *who* were in great fear.

(3) When you go out, close the door. In the dependent clause *you* is the subject of the verb *go* and therefore in the nominative case. In the independent clause, which is imperative, the subject is *you* (understood).

1. He made light of his danger.
2. She rides and dances well.
3. They are playing tennis with us.
4. Who gave you this ball?
5. Huge oak chairs were placed around the table.
6. You and I must study this lesson together.
7. Louder and louder grew the peals of thunder.
8. Gone are those days of splendor.
9. Food is necessary; but greediness is disgusting.
10. The night has a thousand eyes, and the day but one.
11. How sweet the moonlight sleeps upon this bank.
12. Just for a handful of silver he left us.
13. On the ground lay the dead leaves.
14. When can their glory fade?
15. If this be treason, make the most of it.
16. Leave these pleasures to those who care for them.
17. If you can, come to our house this evening.
18. He closed his book because it was growing dark.

A noun or pronoun which follows a copulative verb (see Lesson 27) and which means the same thing as the subject of the verb is, like the subject, in the nominative case. In the sentence, *This is he*, the pronoun *he* is in the nominative case. In the sentence, *He became king*, *king* is nominative. Such nominatives, following a copulative verb, are a part of the complete predicate, and are called **predicate nominatives**.

In the sentences in Lesson 27, select all the nouns and pronouns which are predicate nominatives.

## LESSON 48

## NOMINATIVE CASE --- Continued

When a noun is used as the name of a person addressed, it is said to be in the **nominative case by direct address**. *Tom, bring some logs into the hall*. This case is often called the *vocative*, from the Latin *vocare*, *to call*.

When inanimate things are regarded as alive, that is, are personified, they are often used in the same way. *Ye crags and peaks, I'm with you once again*.

In the following sentences, indicate the nouns which are in the nominative case by direct address. Indicate the other nominatives and explain them.

1. Polly, put the kettle on.
2. I'll get even with you, you young scamp!
3. Oh! Dr. Robinson, the baby has swallowed a pin!
4. "Boys, a path!" our father said.
5. O golden days of youth, how little I prized you then.
6. "Where are you going, my pretty maid?"  
"I'm going a milking, sir," she said.
7. Father, must I stay?
8. You have shown us, Madame, that a woman can be wise and brave, as well as beautiful.
9. Blessings on thee, little man,  
Barefoot boy with cheek of tan.

10. O nightingale, thou surely art  
A creature of a fiery heart.
11. O winds, and clouds and darkness, ye are wondrous strong.
12. The fault, dear Brutus, lies not in our stars,  
But in ourselves, that we are underlings.

The nominative by direct address, or vocative, is independent of the rest of the sentence, since it is not a part of either the subject or the predicate. We call this an **independent construction**.

Another special use of the nominative is in phrases with a verb form that do not complete an assertion: *John being away*, we felt uneasy. Here *John* is not the subject of the sentence, but is said to be in the **nominative absolute**. Sometimes the verb is omitted in these constructions; as, *The journey (being) over, we lay down to sleep*.

1. No fish coming our way, we went home empty-handed.
2. The fire having burnt out, we must go to bed.
3. Breakfast over, we went out for a game of tennis.

**Nouns are in the nominative case when:**

- (1) **Subjects of verbs,**
- (2) **predicate complements after copulative verbs,**
- (3) **in direct address,**
- (4) **in the absolute construction.**

## LESSON 49

### NOUNS AND PRONOUNS : POSSESSIVE CASE

In the examples at the beginning of Lesson 47, the boy we had in mind was spoken of in one place as *his*. *His father* was the phrase used. We might speak of *his bat*, *his lessons*, *his duty*. These expressions mean *the father that he has*, or *the bat that belongs to him*, *the lessons that he has to do*. In other words, *his* indicates that the boy *has* or *owns* the father, and so on;

## Nouns and Pronouns: Possessive Case 69

that is, the form *his* indicates *ownership* or *possession*. Hence this pronoun *his* is said to be in the **possessive case**. Nouns also have a form to indicate the possessive case. The expressions *John's pony*, *Helen's piano*, *the baby's rattle*, *ladies' bonnets*, give examples of nouns in the possessive case. **A noun or pronoun indicating ownership or possession is in the possessive case.**

The term *genitive* is often used instead of *possessive*, and means the same thing.

The correct way of writing the possessive (or genitive) case must be carefully remembered. In the singular we add 's to make the possessive: *the boy's hat*. In the plurals which already end in *s*, we merely add the apostrophe: *the boys' hats*. In plurals that do not end in *s*, we add 's: *the men's hats*. Some singular nouns that end in an *s* sound merely take the apostrophe if they are followed by a word beginning with *s*: *for justice' sake*. But words that end in *s* commonly add the 's: *e.g., Dickens's works, Keats's poetry*. Remember that the apostrophe is *never* used in the *possessive case* of the pronouns. We write *his, hers, its, yours, theirs*, and *whose* without the apostrophe.

In the following examples pick out the nouns and pronouns that are in the possessive, and indicate to what noun they belong, that is, what they own or possess. See Lesson 39 for the possessive forms of the pronouns.

1. Lend me your ears.
2. My yoke is easy, and my burden is light.
3. An Englishman's house is his castle.
4. Babies' toys on the floor showed that the room was a nursery.
5. They would not dare to take the children's bread.
6. Is this mine own country?
7. Their duty was not to reason why.
8. 'Twere better by far  
To have matched our fair cousin with young Lochinvar.
9. Not a penny of the thieves' booty remained.

10. The farmer is glad to rest at the day's end.
11. Men died of old for conscience' sake.
12. What does the poor man's son inherit?
13. He was one of the King's household.
14. Do not crush the butterflies' wings in your net.
15. His fair daughter's self, as I avowed at starting, is my object.
16. Have you read the story of Midas's golden touch?
17. The enclosure is high around the deer's pasture.
18. On the barge sat the three queens' children.
19. Many stories are told with the daisy's petals.
20. All our citizens are responsible for the country's welfare.

## LESSON 50

## NOUNS AND PRONOUNS: OBJECTIVE CASE

We have seen in Lesson 26 that transitive verbs require an object to complete their meanings. A noun or a pronoun used thus to complete the meaning of a transitive verb is said to be the object of the verb. When personal pronouns are used as objects, this fact is indicated by a difference in form. We say, *I saw him*, not *I saw he*, nor *I saw his*. We say, *call her*, not *call she*; *call them*, not *call they*.

**The object of a transitive verb is in the objective case.**

Remember that only transitive verbs require the objective case. Copulative verbs, which assert only being or becoming, as, *He is a hero*, *He became a captain*, are followed by predicate nominatives. See Lesson 47.

In the first four of the following sentences the words in italics are the objects of a verb. Select the objects of the verbs in the rest of the sentences.

1. We met *them* on the way.
2. Fine words butter no *parsnips*.
3. The arbutus hides its *beauty* deep in the woods.
4. The big *troubles* of life he met bravely.
5. Mary, go and call the cattle.
6. Little I ask, my wants are few.

## Objective Case: Object of Preposition 71

7. If they had plenty to do, they would not get into mischief.
8. You have broken your promise.
9. The moonlight steeped in silence  
The steady weathercock.
10. I heard his voice above the roar of the waves.
11. The best berries you will find under the leaves.
12. He gave help freely to all who came.
13. In some unknown spot they buried the pirates' ill-gotten wealth.
14. The pleasures which they sought they found, after all, at home.
15. If you need any more books, take mine.
16. A more beautiful sunset one seldom sees.
17. Blot out his name, then, record one lost soul more.
18. Leave to the nightingale her shady wood.
19. This child I to myself will take ;  
She shall be mine, and I will make  
A lady of my own.
20. Other nations condemn the wastefulness of Americans.

In the following sentences tell which nouns or pronouns are *subjects*, which are *objects of verbs*, and which are *predicate nominatives*:

1. His defeat was really a victory.
2. They threw snowballs at each other.
3. The baggage man had checked our trunks, we leaped upon the train, and our day of pleasure now seemed a reality.
4. Johnny sought his fishing rod and his old clothes, for this was a holiday.
5. Will you be one of our party? We have hired an automobile for the afternoon.

### LESSON 51

#### OBJECTIVE CASE: OBJECT OF PREPOSITION

There is yet another way in which nouns and pronouns may be in the objective case. We say *This watch is for him* (not *he*) ; and *the doll is for her* (not *she*). *For* is a preposition, and seems to require the objective case after it. Let us try other prepositions, and see if the result is the same.

Correct forms are : With *whom*, of *whom*, etc. ; to *him* and *me*, with *her* and *me*, etc.

1. He came with *me* (not *I*, or *my*).
2. I succeeded in spite of *them* (not *they*, or *their*).

It is our custom, then, to use the objective case after a preposition ; for nouns are used in the same cases as pronouns. If we should substitute a noun for each of the pronouns above, the nouns would also be in the objective case.

1. He came with Henry.
2. I succeeded in spite of my opponents.
3. They took the book from Sarah.
4. We played against James.

Our rule then is, **A noun or pronoun used as the object of a preposition is in the objective case.**

In the following sentences select all the nouns which are the objects of prepositions :

1. The chaffinch sings on the orchard bough.
2. In the midst of life we are in death.
3. In the beginning God created the heaven and the earth.
4. She sent the gentle sleep from heaven  
That slid into my soul.
5. Out of the night and the other world  
Came in to him the dead.
6. Under the spreading chestnut tree  
The village smithy stands.
7. Drink to me only with thine eyes,  
And I will pledge with mine ;  
Or leave a kiss but in the cup,  
And I'll not look for wine.
8. They stretched in never ending line  
Along the margin of a bay.
9. The western tide crept up along the sand,  
And o'er and o'er the sand,  
And round and round the sand,  
As far as eye could see.

## Objective Case: Indirect Object 73

In the following sentences, decide in which case the pronouns should be, and choose between those in parenthesis :

1. He gave the book to you and (I, me).
2. It is (I, me) that he wants to see.
3. They object to (my, me) going.
4. (Whom, who) do you think I am?
5. (Whom, who) do you think I mean?
6. It was (they, them) coming home from church.
7. There were three years between his brother and (he, him).
8. I admire those (whom, who) I think deserve it.
9. John and (me, I) are in here.
10. It may be either John or (me, I).
11. I do not know (whom, who) to blame.
12. Everybody blamed Jack and (I, me).
13. (Us, we) boys are all ready.
14. This is the man (who, whom) we think owns the dog.
15. This is the man (who, whom) we thought we saw.
16. Are you as old as (her, she)?
17. No. She is older than (I, me).
18. Who told you of (his, him) losing his way?
19. Let John and (I, me) go.
20. This is the man (whom, who) we thought guilty.
21. This is the boy (whom, who), we think, will win the prize.

### LESSON 52

#### OBJECTIVE CASE: INDIRECT OBJECT

As we have seen, the object of a verb is in the objective case. In the sentence, *Give me the apple*, both words *me* and *apple* are in the objective case. Since the sentence means, *Give the apple to me*, it is clear that the action affects *me* and *the apple* in different ways. We call *apple* a **direct object**, and *me* an **indirect object**, of the verb. The direct object, *apple*, indicates *what* is given; the indirect object, *me*, indicates *to whom* it is given.

**The indirect object of a verb is in the objective case.**

The indirect object is used without a preposition. If we use a preposition; as, *Give the apple to me*, the word *me* is not an indirect object, but is the object of the preposition *to*. Sometimes the indirect object is called the *dative case*.

1. Lend *me* five shillings.
2. I wrote *him* a long letter.
3. He told *Jim* all about it.
4. Their pranks have caused their *friends* much amusement.



In the following sentences select both the direct objects and the indirect objects of the verbs, and the objects of prepositions:

1. Send me your address when you get to New York.
2. Spare her any unnecessary fatigue on this long journey.
3. Forgive us our trespasses.
4. We owe him a large sum of money.
5. I will tell you the tale as they told it to me.
6. The knight flung his enemy a glove for a challenge.
7. Some one has thrown me a rose.
8. The king denied the suppliants a hearing.
9. Why did they refuse him the recognition he deserved?
10. They could not offer him less.
11. A guide always shows visitors the objects of interest.
12. It has cost us more than we expected.
13. The child found that he could not buy his mother anything for a penny.
14. They would not give the horse a moment's rest.
15. The remainder you can pay them to-morrow.
16. When you grant children privileges, the privileges soon come to be regarded as rights.
17. The dog brought his master the two wounded birds.
18. Teach me thy way, O Lord.
19. It is only justice to pay all the workers a decent living wage.
20. They with the gold to give doled him out silver.

## LESSON 53

### OBJECTIVE CASE: ADVERBIAL

In expressions indicating measurement, as of time, space, distance, quantity, we may have an objective case after an intransitive verb. When we say, *The plain extends*, we cannot think of the plain extending anything except, perhaps, itself. If we ask, *The plain extends what?* we cannot answer. That is, the verb *extends* cannot take any object after it. But we can say, *The plain extends five miles*. At first the words *five miles* may seem to be the object of the verb *extends*. But

they are not ; they do not receive the action of the verb. They answer the question : *how much?* or *how far?* and so modify the action of the verb, as an adverb would. There are many instances of nouns used in this way, to answer such questions as *how much, how far, how long, how many times, when, while, and where*. Such nouns are therefore used like adverbs (see Lesson 29) and are called **adverbial objectives**.

Here are some examples :

1. We walked *home*.
2. They travelled a thousand *miles* in a wagon.
3. The concert lasted three *hours*.
4. He is six *feet* and three *inches* tall.
5. My father is fifty *years* old.

In the following sentences select the **adverbial objectives** :

1. Hurry home as fast as you can.
2. Three years she grew in sun and shower.
3. They traveled a long distance.
4. They remained abroad several months.
5. Six feet in earth they buried the treasure.
6. He led the strangers five miles beyond the forest.
7. It would cost a fortune to buy these works of art.
8. All night across the dark we steered.
9. Turn your head this way.
10. The spire on the steeple is sixty feet above the ground.
11. Drop that gun this minute.
12. The courtyard is fifty by sixty feet.
13. I hope to meet my Pilot face to face.
14. He worked all his life for love of art alone.

Write five sentences introducing adverbial objectives.

## LESSON 54

### REVIEW OF THE OBJECTIVE CASE

In the following sentences select each noun or pronoun that is in the objective case and decide whether it is — (1) direct

object, (2) indirect object, (3) the object of a preposition, or (4) adverbial objective.

1. Every failure teaches a man something, if he will learn.
2. On her feet she put a foolish little pair of red shoes.
3. Grinding his teeth with rage, he went away to the king's palace.
4. All day within the house she sat in sullen silence.
5. Teach me something useful.
6. I asked him to lend me his knife.
7. New York is ninety miles from Philadelphia.
8. I heard the owl in the belfry last night.
9. We climbed the mountains and had a wonderful view from the top.
10. Alas ! they had been friends in youth,  
But whispering tongues can poison truth.
11. We must take the current when it serves, or lose our ventures.
12. Consider the lilies of the field, how they grow.
13. Sometimes on lonely mountain meres  
I find a magic bark.
14. All armed I ride, whate'er betide,  
To find the Holy Grail.
15. I come to bury Cæsar, not to praise him.  
The evil that men do lives after them ;  
The good is oft interred with their bones,  
So let it be with Cæsar.

## LESSON 55

### APPOSITIVES

1. *Washington*, our first *President*, served two terms.
2. *Germany*, the *land* of his birth, now seemed far away.
3. He walked along his accustomed *haunts*, the older *streets* of the city.
4. *You*, my *friend*, are responsible.
5. We stopped at *Mr. Brown*, the *carpenter's*, house.

In each of these sentences, the words in italics refer to the same person or thing, and the second word merely explains the

first. The second is in **apposition** with the first, and is in the same case. It is called an **appositive**.

In the following sentences, point out the appositives, and give the case of each.

1. His clothing, an old gray suit, was stained and torn.
2. Of this, my secret, you shall not learn one word.
3. They followed their leader, a shrewd old guide.
4. He has defied me, the king.
5. We, the people of the United States, have sovereign power.
6. The old lady, a fidgety and restless person, carried her pets, a green parrot and a solemn gray cat, on all her travels.

Write five sentences, each containing a noun in apposition to one in the objective case.

## LESSON 56

### REVIEW AND PARSING OF NOUNS

**Kind.** — *All nouns are common or proper.* A *common* noun is the name of any one of a class of persons, places, or things. A *proper* noun is the name of a particular person or thing. There are also two special classes of nouns: *collective*, designating a group or collection; *abstract*, naming a quality or general idea.

**Number.** — *All nouns are singular or plural*, according as they name one, or more than one, thing. A collective noun may take a singular or plural verb, according to whether the idea expressed is singular or plural.

**Gender.** — *Nouns have three genders—masculine, feminine, and neuter.* The masculine indicates the male sex; the feminine, the female; the neuter gender indicates the absence of sex. Nouns that do not designate sex, although referring to beings with sex, are said to be without gender, or of the *common* gender.

**Person.** — *Nouns have three persons — first, second, and third.* The first person indicates the speaker or writer; the second person indicates the person spoken to; the third person indicates the person spoken of.

**Case.** — *Nouns have three cases — nominative, possessive, and objective.*

In the *nominative* case they are (1) the subjects of verbs, (2) predicate nouns, (3) used in direct address, (4) absolutely, or (5) in apposition.

In the *possessive* case, they indicate ownership or possession.

In the *objective case* they are (1) the direct objects of verbs, (2) the indirect objects of verbs, (3) the objects of prepositions, (4) adverbial, or (5) in apposition.

To **parse** a word is to describe its properties and its use or function. To parse a noun we tell (1) its kind, (2) its person, (3) its number, (4) its gender, (5) its case, and (6) its syntax, or use as it stands in a given sentence.

**EXAMPLE:** Mary Colton put the teacher's books on the table.

*Mary Colton* is a proper noun, third person, singular number, feminine gender, nominative case, subject of the verb *put*.

*Teacher's* is a common noun, third person, singular number, common gender, possessive case, modifying the noun *books*.

*Books* is a common noun, third person, plural number, neuter gender, objective case, direct object of the transitive verb *put*.

*Table* is a common noun, third person, singular number, neuter gender, objective case, objective of the preposition *on*.

In practice, the person of nouns is not of much importance, and may be omitted in parsing, if your teacher prefers.

Parse the nouns in the following sentences :

1. Herbert hit the ball five times. 2. Herbert's little brothers, James and Fred, shouted with delight. 3. "Look, Marian," they cried to their sister, a girl of sixteen years. 4. Marian's friend, Joan, gave the two boys some cakes. 5. The children's faces were a joy to behold.

## LESSON 57

## PRONOUNS: PROPERTIES OF

We have already seen that pronouns are used in place of nouns to avoid repetition, or for some other reason. Hence, we define a pronoun as **a word used in place of a noun**. We have seen also that pronouns, since they are used in place of nouns, have the functions and properties of nouns. Like nouns, they have number, person, gender, and case. See Lesson 39 for the forms of the pronouns that indicate person by inflection; *i. e.* **the personal pronouns**.

In the following sentences, insert a pronoun in the blank spaces, and give the number, person, gender, and case of the pronoun you have used.

1. Give — the knife; — is —.
2. John, get — hat; — are wanted on the ball ground.
3. The table is heavy; help me lift —.
4. The cherries are ripe; let us pick —.
5. Dogs bolt — food; if children do so, — get indigestion.
6. Mary has not studied — lessons; — will fail in — to-day.
7. Jennie said that — father had promised that — would buy — a bicycle for Christmas if — felt sure that — could learn to ride it.
8. Our country friends have — newspapers delivered at — door.
9. The house is now ours; — bought — yesterday.
10. I, James Fenton, do hereby declare this to be — last will and testament.

Make three sentences, introducing pronouns in the possessive case, and using a different person in each; make two sentences introducing pronouns in the nominative case, and using both numbers.

*Thou, thy, thine, thee, and ye* are no longer in common use. They occur in poetry, or in solemn language, like that of the

Bible or of the church services. A special form of the verb is always used with *thou*; as, *thou art*, *thou wert*, *thou seest*, etc. *Thy* and *thee* are still in daily use, however, among the Friends (Quakers) and a few other religious sects.

Fill the blanks in these sentences with the appropriate pronouns of the second person :

1. Come and see us when — are ready.
2. — candor does — credit.
3. — undertook it; the duty is —.
4. They are but broken parts of —  
And —, O Lord, art more than they.
5. — rod and — staff, they comfort me.

The possessive forms, *mine*, *thine*, *yours*, *hers*, and *theirs* are used when not followed by the noun. Thus we say, It is *her* book, or, The book is *hers*. Make a sentence showing this use of *mine*, *yours*, *his*, and *theirs*.

*Mine* and *thine* are, in poetry and older English, followed by the noun.

1. Mine eyes have seen the glory of the coming of the Lord.
2. Drink to me only with thine eyes.

Note that the possessive forms of the pronouns are never written with an apostrophe.

Fill the blanks below with the proper pronouns, and tell what person, number, and case each is :

1. Give — labor where — is needed.
2. The children hung — stockings by the hearth. They had almost lost — faith in Santa Claus, but still — hoped — might be real. Little Jane was sure — would come; but Jim laughed at — for her faith. Jim, now twelve years old, thought — was too big for such fairy tales. — father and mother only smiled when — asked about —. But of one thing — all felt sure: somebody would bring presents for — all.
3. We climbed the hill although — was steep and — sides were slippery. — legs ached, and — breath came short. But the fine view at the top rewarded —.

## LESSON 58

### PERSONAL PRONOUNS: ANTECEDENTS

The noun for which a pronoun stands is called its **antecedent**. In the sentence, — *I called my servant and he came.* — the antecedent of *I* and *my* is the person speaking, whose name we are not told. The antecedent of *he* is *servant*. The antecedent may or may not be named in the sentence; but we must understand to whom or to what the pronoun refers.

In the following sentences, indicate the antecedent of each pronoun:

1. George lost his ball, but he found it again.
2. Charlotte thought she could swim well, but her arms soon grew tired.
3. Patience brings its reward.
4. Boys are tested by their companions.
5. John, will you please come here?
6. Their friends betrayed them.
7. Edward had acquired the bad habit of excusing his faults.
8. I thought my last hour had come.
9. The book is neither mine nor yours; it used to be his, but is now hers.

In the foregoing sentences you will see that the pronouns are of the same *gender* as their antecedents. Test this in the first, second, and third sentences. The pronouns are in the same *number* as their antecedents. Test this in the third, fourth, sixth and seventh sentences. The pronouns are in the same *person* as their antecedents. Test this in any three or four of the sentences. Being the same as their antecedents in these respects, *gender*, *number*, and *person*, they are said to **agree** with them. Hence the rule: **A personal pronoun agrees with its antecedent in gender, number, and person.**

In the sentences above, parse each pronoun, following the model on page 82.



MODEL. *George lost his ball, but he found it again.*

*His* is a personal pronoun, masculine gender, third person, singular number, agreeing with its antecedent *George*. It is in the possessive case, modifying the noun *ball*.

*He* is a personal pronoun, masculine gender, third person, singular number, agreeing with its antecedent, *George*. It is in the nominative case, subject of the verb *found*.

*It* is a personal pronoun, neuter gender, third person, singular number, agreeing with its antecedent *ball*. It is in the objective case, direct object of the verb *found*.

If there is any uncertainty about the antecedent of the pronoun, the sentence is not clear. Thus, in the sentence, — *John handed Henry his bat*. — we cannot tell whether the antecedent of *his* is *John* or *Henry*, and so we do not know whose bat it was. This loose use of the pronoun often makes us misunderstood. As in the example given at the beginning of this lesson, the person referred to by the pronoun may be unknown; that is, the antecedent may be some person whose name is not given. For example, these are clear sentences, although indefinite :

1. They came into their inheritance.
2. She trims her own hats.
3. You may leave your address.

It is only when the pronoun seems to point to the *wrong antecedent* that we are confused.

A common error in spoken English is to use the plural pronoun with certain antecedents that are singular. Say, —

Each one has *his* own troubles; not *their* own troubles.  
Every one believes in *himself*, not *themselves*.

## LESSON 59

### THE EXPLETIVE *IT*; THE IMPERSONAL *IT*; THE COMPOUND PERSONALS

There are two interesting special uses of the word *it*. First, as we have seen (Lesson 7), we use this word as an **expletive**

when we wish to vary the order of a sentence. *It is easy to find fault* means *To find fault is easy*. Second, we also use *it* without any antecedent in such expression as *It rains*, *It snows*, *It is growing dark*. This is called the **impersonal** use of *it*. The pronoun *they* is almost equally indefinite and impersonal in the expression *They say*, where it is not considered who *they* are.

A special group of personal pronouns is formed by adding *self* to some form of the singular, and *selves* to the plural. These are *myself*, *yourself*, *himself*, *herself*, *itself*, and *themselves*. They are called **compound personal pronouns**.

These pronouns have two uses:

1. For emphasis: *I myself said it*. *He himself will do it*. *I will go myself*.

In this use they are called **intensives**.

2. As objects of a verb or preposition, and referring to the same person as the subject of the verb: *James cut himself*. *Sally made trouble for herself*. *They deceive themselves*.

In this use they are called **reflexives**, from the word *reflex*, which means a bending back.

Make three sentences containing the intensive use and three containing the reflexive use of compound personal pronouns. Make three sentences containing the pronoun *it* used impersonally.

The forms *hissself* and *theirselves*, though sometimes heard, are incorrect and should never be used.

## LESSON 60

### RELATIVE PRONOUNS

The pronouns that we have considered in Lessons 58–60 are *personal* pronouns. There are other kinds of pronouns which we shall now study.

Examine the following sentences and note the words in italics.

1. This is the boy *who* helped me.
2. Here comes the man *whose* horse ran away.
3. The difference, *which* is slight, is yet important.

In the first sentence, the word *who* means the same person as *the boy*; in the second, the word *whose* refers to *the man*; in the third, the word *which* refers back to *the difference*. Since they stand for nouns, the words *who*, *whose*, and *which* are pronouns.

If we analyze the sentences, as in Lesson 19, we see that each is composed of a *principal* clause and a *subordinate*, or dependent, clause introduced by one of these pronouns. We see further that in each sentence the subordinate clause is equivalent to an adjective; that it is an adjective clause modifying the antecedent of the pronoun. Pronouns introducing such clauses are called **relative pronouns**, because they *relate* the clause in which they stand to their antecedents. The clauses which they introduce are called **relative clauses**.

**A relative pronoun is a pronoun that joins a subordinate clause to a noun or pronoun in the principal clause.**

The principal relative pronouns are *who*, *which*, *what*, and *that*. *Whose* and *whom* are included as the possessive and objective forms of *who*. In the following sentences point out the relative pronouns, the clauses which they introduce, and the antecedents which these clauses modify :

1. The horse which I drove was gentle.
2. We spent the money that my father gave us.
3. This is the residence of Mr. Brown, who is our new mayor.
4. The dog that buried the bone knows where to find it.
5. The man whose ox is gored complains.
6. The children whom we met were on their way to school.
7. I met Harry, who told me about the ball game which is to be played this afternoon.

In the following sentences insert appropriate relative pronouns:

1. The lamp —— stood on the table was not lighted.
2. There were many men —— voted for this measure.
3. Many are the hearts —— are weary to-night.
4. Here comes the girl —— muff I borrowed.
5. I shall find the man —— I want.

Make five sentences, using a relative pronoun in each sentence. After you have made each sentence, tell which part of it is the relative clause, which part is the principal clause, and which word is the antecedent of the relative pronoun.

## LESSON 61

### RELATIVE PRONOUNS — Continued

As you learned in the last lesson, the principal relative pronouns are *who*, *which*, *what*, and *that*.

The relative *what* needs especial attention. In the sentence — *He gave me what I wanted.* — *what I wanted* is the relative clause. But there seems to be no antecedent for *what*. If, however, we reflect that *what* is the same as *that which*, or the *things which*, and think of the sentence as meaning *He gave me that which I wanted*, we see that the subordinate relative clause is *which I wanted*, and the antecedent of the relative *which* is *that*. *What*, as a relative pronoun, is a word that combines the functions of both antecedent and relative. Clauses introduced by *what* have the function of nouns. They may be (1) Subjects of sentences: *What I saw astonished me.* (2) Objects of verbs or prepositions: *I could scarcely believe what I saw*, or, *I had no belief in what I saw.* (3) Predicate nominatives after a copula: *This is what I saw.*

*Who* may also be used, especially in poetry, as equivalent to *he who*: *Who steals my purse steals trash.*

The word *as* is also sometimes a relative pronoun, if used after certain words with an indefinite meaning. For example :

1. They admitted such *as* had invitations.
2. As many *as* could enter took their places.

In the first sentence the clause *as had invitations* is the subordinate relative clause, and *They admitted such* is the principal clause. *As* is nearly equivalent to *who*.

Analyze the second sentence, pointing out the relative clause, the relative pronoun, and its antecedent.

The word *but* is sometimes used as a relative pronoun : *There was no one but wore our colors*. Here *but wore* is equivalent to *who did not wear*.

The relative clause does not always begin with the relative pronoun. Note the following examples :

1. Here is just the thing *for which we are looking*.
2. Jane is the girl *in whose pockets we found the candy*.

In the following sentences pick out the relative clauses.

1. The farmers through whose fields the hunt passed could only shake their heads and sigh.
2. In the hall hangs a coat, the buttons of which are solid silver.
3. It was John by whose invitation we came.
4. The plains, the greater part of which were of rich soil, produced grain in abundance.
5. He that will not work shall not eat.
6. By what they do we shall know their value.
7. Such as are ready may come.
8. Too few of those who came had come prepared.
9. Give me what belongs to me.
10. I saw the tracks that the deer made in the snow around our house.

## LESSON 62

## RELATIVE PRONOUNS — Continued

The relative pronoun has a few distinctions of **gender**. *Who* and *whom* are used of human beings only, and are therefore either masculine or feminine. *That* is used of either human beings or animals or inanimate objects, and has no distinction of gender. *What* is applied only to things without life and is in the neuter gender. *Which* is not applied to persons but only to animals or to things without life; it has the same gender as its antecedent.

**Case** is indicated in the forms *who*, nominative, *whose*, possessive, and *whom*, objective. *That* and *what* have no possessive forms. The plural and the singular number of all the relatives have the same forms.

**Relatives agree with their antecedents in gender, number, and person**; that is, they are in the same gender, number, and person as their antecedents are. But they do not agree with their antecedents in case; the case of a relative pronoun depends upon its use in its own clause, that is, in the relative clause of which it is a part. See sentences 2, 3, 6, 8 in Lesson 61.

The inflection of the relative appears in the following table.

## SINGULAR AND PLURAL

<i>Nom.</i> who	which	that	what
<i>Poss.</i> whose	(whose)	—	—
<i>Obj.</i> whom	which	that	what

In parsing relative pronouns we indicate the antecedent; the gender, person, and number, which are the same as those of the antecedent; and the case, which is seen in the use of the relative in its own clause.

Parse the relative pronouns in the sentences below.

**MODEL:** *All you, whom fortune favors, owe the world some return.*  
*Whom* is a relative pronoun, in the masculine or feminine gender, the

second person, and the plural number, like its antecedent *you*. It is in the objective case, the object of the verb *favours*.

1. Come all ye that labor and are heavy laden.
2. Ill fares the land in which money is more than men.
3. The men who earn should have the right to spend.
4. I did not see the man whose place I had taken.
5. I cannot endure such things as are expected of me.
6. The shadows which had fallen between the hills were purple.
7. The good that I wish to do I cannot do.
8. The poor peasants who had heard the banshee howling at the window felt sure that death was near.
9. Andrew Jackson was the only President of whom they had heard, and for whom they had voted.
10. Rosa Bonheur, who lived in France in the last century, was a great painter of animals.
11. Tell me what I must do.
12. As many as could crowded into the room.

Observe the rule of agreement in number after such antecedents as *every one*. Every one has *his* (not *their*) troubles.

A very common construction in everyday English, as well as in literature, is the omission of the relative pronoun.

1. The flowers (which) we plucked are withered.
2. The children (whom) they met were our neighbors.

Supply the missing relatives in the following sentences, and state which are the relative clauses.

1. The sights we saw were dreadful.
2. The men you met were on their way to work.
3. All the labor we endured was vain.
4. Our hearts were divided between the friends we left behind us and the adventures we had before us.
5. Never slacking the pace we set, we pressed on to the city we had come to see.
6. These are not the books I ordered.
7. Where are the birds we saw last summer?
8. Are the men you summoned ready to come?

Choose the correct word in parenthesis, and give the reason.

1. Not every one can see (his, their) faults.
2. Does anybody here know (their, his) own place?
3. Let every girl keep (their, her) own (seat, seats).
4. Can any one foretell (his, their) future?
5. "Every tub," says the proverb, "must stand on (its, their) own bottom."
6. Nobody likes to admit (they, he) (are, is) wrong.

## LESSON 63

### RELATIVE PRONOUNS — Continued

#### Restrictive and Explanatory Clauses

We have seen in Lesson 60 that the relative clause is used as an adjective, modifying the antecedent. The relative clause thus makes a statement that describes or designates the antecedent.

1. The James Brown who was here last night is my cousin.
2. James Brown, who was here last night, is my cousin.

In both the foregoing sentences, the relative clause, *who was here last night*, modifies the antecedent, but in different ways. In the first, it is used to designate what particular James Brown is meant, and is called a **restrictive** clause. In the second sentence, the relative clause makes an additional comment or explanation about James Brown, and is called an **explanatory** clause. The explanatory clause is a sort of interruption of the main thought of the sentence, and does not change or restrict the meaning of the antecedent. Compare the punctuation of the two sentences above.

Explanatory clauses are always set off from the rest of the sentence by commas. Commas are not used for restrictive clauses. This is an important rule in punctuation.

It is commonly only in the **restrictive** clauses that the relative pronouns are omitted, as, *The time we lost could not be made up.*



In the following sentences, determine which relative clauses are restrictive and which are explanatory.

1. All ye that love liberty will be with us.
2. Love them that persecute you and do good to them that hate you.
3. My old gun, which lay in the attic, was covered with rust.
4. Columbus, who had conceived the idea that the earth was round, sailed westward into the unknown sea.
5. The dry lands we passed through were cultivated by irrigation.
6. Under the shade of a great beech, which stood in the center of the park, the children danced around the May pole.
7. He that draweth the sword shall perish by the sword.
8. General Lee, by whose order you are set free, will be here to-day.
9. He who will not be advised cannot be helped.

### Compound Relative Pronouns

There is a group of words which are called *compound relatives* because they are compound in form. These are *whoever*, *whichever*, *whosoever*, etc. In the sentence *Whosoever will may come*, we mean every one who will may come. Here the principal clause is *every one may come*, and the subordinate clause is *who will*.

In the following sentences give the principal and subordinate clauses:

1. Take whichever you wish.
2. Whoever cares to do so may enter.
3. Whomever he met he invited.
4. Whatever happened we had expected.

Sometimes *whichever*, *whatever*, *whichever*, and *whatsoever* are used as adjectives: *We found nothing whatever. Choose whichever hat you wish.*

## LESSON 64

### RELATIVE PRONOUNS: REVIEW

A relative pronoun joins a subordinate clause to a noun or pronoun in the principal clause.

The principal relative pronouns are *who*, *which*, *what*, and *that*.

The relative *what* is peculiar in that it combines the functions of both antecedent and relative.

*Who* is applied to human beings only, *which* to animals and things without life, *that* to either human beings, or animals, or things without life.

*Who* is inflected for case : *who*, *whose*, *whom*.

Relative pronouns have the same form in both numbers.

A restrictive relative clause designates or limits the antecedent to which it refers, and is not set off by commas.

An explanatory relative clause makes an explanation or an additional statement about the antecedent, and is set off by commas.

Analyze the following sentences ; give the construction of the relative clauses ; and state which are restrictive and which are not restrictive :

1. We got what we deserved.
2. The sun, which had risen clear, was now hidden.
3. This is not the man whom you saw.
4. All the money he had could not help him now.
5. What you propose would only increase our difficulties.
6. In winter the deer came to the orchards for the frozen apples, of which they are very fond.
7. He is unhappy whose conscience is uneasy.
8. That depends upon what you mean to do.
9. Farmer Brown, whose crops were destroyed, could not appreciate the beauty of the hailstorm.
10. The good we do lives after us.

## LESSON 65

### INTERROGATIVE PRONOUNS AND INDIRECT QUESTIONS

Of the six relative pronouns, five, *who*, *whose*, *whom*, *which*, and *what*, are also used as **interrogative pronouns**, in asking questions. In the following sentences find the interrogative pronouns and tell whether they are used as subjects of a verb, as objects of a verb, or of a preposition :

1. To whom shall we turn?
2. Who are our friends?
3. What have we done that is wrong? Of what do they accuse us?
4. Which of our accusers would have done better?
5. Whom can we now trust?
6. What is left for us now?

The preceding questions are all direct questions. We have also a construction called **indirect questions**.

*He asked me what I wanted*, is the same as saying, *He asked me, "What do you want?"* In the second sentence, the question is in its original direct form; in the first, it is put indirectly. Indirect questions may also be introduced by *when*, *where*, *whether*, *why*, and other words (interrogative adverbs) used in the direct questions. Find the indirect questions in the following sentences, and put each in the direct form.

1. Tell me what you are looking for.
2. Who he was I could not guess.
3. He did not know where he was.
4. Which road we must take is the problem.
5. Why you came to me for help I cannot understand.
6. Where they should camp for the night troubled the minds of the hunters.
7. We knew who were our friends.
8. Some one is at the door. Guess who.
9. I won't answer. Do you know why?
10. Please see who is at the telephone.

These indirect questions are clauses used as nouns, and are often called *noun clauses*. They usually follow such verbs as, *say*, *tell*, *ask*, *know*, *think*, *wonder*.

In what case is each of these indirect questions?

*Which*, *what*, *whichever*, and *whatever* may be used both as pronouns and as adjectives.

Which road shall I take?

I don't know what time it is.

Such pronominal adjectives are discussed in Lesson 75.

## LESSON 66

## DEMONSTRATIVE PRONOUNS

When we say *this tree*, *that house*, or *those children*, we point out or indicate a particular tree, or house, or group of children. Hence the words *this*, *that*, *these*, and *those* are called **demonstratives**, from a Latin word *demonstrare*, which means *to point out*. They are adjectives when used as in the first sentence of this lesson, but are often used as pronouns. For example :

*This* is my chair.

*Those* are my garden tools.

*That* is our table.

Give me *this*.

*These* are my flowers.

I do not understand *that*.

As pronouns, the demonstratives may have *case*, but only the nominative and objective. We may say, *This* is right, I see *this*. But we cannot make a possessive of *this*, or *that*, or *these*, or *those*. Try it. Instead of a possessive case we must use *of this*, *of that*, etc.

They have *number*; the plurals are *these* and *those*. Do not say *these kind* or *those kind*; say *this kind* or *that kind*.

They have no distinction of gender; the forms are the same, no matter what the gender of the noun they refer to. They have no distinction of *person*; they refer always to the third person.

The demonstrative *yonder* was once in common use. It is still used in poetry, but not in everyday English in all parts of our country.

In parsing demonstratives, we tell whether they are adjectives or pronouns. If they are adjectives, we tell which noun they modify; if pronouns, we give their number and case. Parse the demonstrative pronouns in the following sentences :

1. These, then, are your solemn promises.
2. This glorious sunlight fell upon those meadows the same then as now.
3. What part of this country will receive these refugees?

4. That is your plain duty.
5. Those, my friend, are barnacles.
6. This is too much : these favors embarrass me.
7. Near yonder copse a garden smiled.
8. I cannot believe that ; it is incredible.

## LESSON 67

## INDEFINITE PRONOUNS

The so-called **indefinite pronouns**, of which the principal are *each, either, neither, several, some, any, one, both, such, other, another, none*, may stand for nouns, though they indicate the nouns in a somewhat indefinite way.

1. *Some* of us were happy.
2. *Each* of them bore his share of the work.
3. We found *others* there before us.
4. *None* of us is perfect.

In the foregoing sentences the words in italics clearly stand for certain nouns, names of the people meant, and are therefore called pronouns. These indefinites are frequently used as adjectives. (See Lesson 75.)

Make sentences using, either as a subject or an object, each of the *indefinites* in the list at the beginning of this lesson.

*One, either, neither, other, another, any one, anybody, nobody*, etc., may also be used in the possessive case. Make sentences in which you so use them. For example, — *What is anybody's duty is nobody's duty.*

## LESSON 68

## REVIEW AND PARSING OF PRONOUNS

A pronoun is a word used in place of a noun.

The noun for which a pronoun stands is called the **antecedent** of the pronoun. A pronoun agrees with its antecedent in number, person, and gender.

**Personal pronouns** show by their form whether they are of the first person, the second person, or the third person. Pronouns are inflected more fully than nouns, and show their gender and number by their form. They agree with their antecedent in number, person, and gender.

The expletive *it* differs in function from the impersonal *it*; the former is not a pronoun. What are the reflexive pronouns?

A **relative pronoun** is one that joins a subordinate adjective clause to an antecedent noun or pronoun in the principal clause. The relatives are *who*, *which*, *what*, and *that*. The relatives are the same in the singular and plural.

A restrictive relative clause is used to designate its antecedent in a particular and limited way. An explanatory relative clause modifies its antecedent by giving some additional comment or explanation, and is set off from the rest of the sentence by commas.

The relative *what* is equivalent to *that which* or *the things which*; and the clause which it introduces is a noun clause, used as the subject or the object of a verb.

Compound relatives are formed by adding *ever* or *soever* to *who*, *which*, or *what*. *Whoever* is equivalent to *any one who*, *whichever* and *whatever* to *anything which*.

The **interrogative** pronouns are used in asking questions. They are *who*, *which*, and *what*.

**Demonstrative** pronouns are like demonstrative adjectives in that their function is to *point out*; but they stand for nouns instead of modifying them. They have number and case, but do not have gender or person. What are the demonstratives?

**Indefinite pronouns** stand for nouns and indicate the nouns in a general or indefinite manner.

*Which*, *what*, and their compounds, and all words used as demonstrative or indefinite pronouns may also be used as adjectives. In a sentence you must decide whether the word is an adjective or a pronoun.

**Parsing pronouns.** In parsing a pronoun, tell what kind it is, give its antecedent where possible, its gender, person, and number to agree with its antecedent, and name and explain its case.

**EXAMPLE:** I saw the boy whom we had met last night.

*I* is a personal pronoun, common gender, first person, singular number, nominative case, the subject of the verb *saw*.

*Whom* is a relative pronoun, its antecedent is *boy*. It is of the masculine gender, third person, singular number, to agree with its antecedent, and in the objective case, the object of the verb *met*.

Parse the pronouns in the following sentences :

1. Who are these men whom we see coming?
2. Blessed are the meek, for they shall inherit the earth.
3. Blessed are they that mourn, for they shall be comforted.
4. This is your gratitude, is it? I will have none of it.
5. All may partake freely of the fresh air and the pure water which Nature offers here.
6. Where are the men of that day, whose very word was law? They are buried and forgotten.
7. This is your duty, and the responsible person is you. Who did you think it was?
8. Her hair that lay along her back  
Was yellow like ripe corn.
9. Fair daffodils, we weep to see  
You haste away so soon.
10. If she think not well of me,  
What care I how fair she be?
11. Each in his narrow cell forever laid,  
The rude forefathers of the hamlet sleep.
12. I felt like one  
Who treads alone  
Some banquet hall deserted.
13. Two voices are there; one is of the Sea,  
One of the mountains; each a mighty voice;  
In both from age to age thou didst rejoice,  
They were thy chosen music, Liberty!

## Adjectives: Descriptive and Limiting 97

14. And I could wish my days to be  
Bound each to each by natural piety.
15. Lives of great men all remind us  
We can make our lives sublime,  
And departing leave behind us  
Footprints on the sands of time.

### LESSON 69

#### ADJECTIVES: DESCRIPTIVE AND LIMITING

The function of an adjective is to modify a noun or pronoun. The term *modify* must be understood in two ways:

1. An adjective may be **descriptive**; as, *red* apples, *small* feet, *wooden* buckets.

2. It may be used to **limit** the noun or pronoun; as, we *three*, *all* men, *several* books. Among the words used as **limiting** adjectives are:

(1) the **articles**, *a*, *an*, and *the*;

(2) the **numerals**, such as *three*, *twenty*, and so on, which tell how many, and *third*, *twentieth*, and so on, which indicate position or order;

(3) the **demonstratives**, *this*, *that*, *these*, *those*;

(4) the **indefinites**, like *some*, *all*, *any*, *many*, *each*, *every*, *other*, *no*, *none*, etc.;

(5) the **interrogatives**, *which*, *what*, and their compounds.

All the words in (3) and (5), and all in (4) except *every* and *no*, are also used as pronouns, and have been treated as such in Lessons 66 and 67.

In the following sentences select the descriptive and the limiting adjectives, and tell to which nouns they belong.

1. I have brought these juicy red apples.
2. We have seen many brave men.
3. Those houses are very uncomfortable quarters.
4. If we go in this leaky old boat, we expose ourselves to great danger.



5. Every night they watched the red sun go down behind the brown hills.
6. Each morning sees some task begun,  
Each evening sees its close.
7. I heard a thousand blended notes.
8. Britannia needs no bulwarks,  
No tower along the steep.
9. In any cell you run, dear,  
Pray look behind for me.
10. How far that little candle throws his beams!  
So shines a good deed in a naughty world.
11. I remember, I remember  
The fir trees dark and high;  
I used to think their slender tops  
Were close against the sky.
12. All the little boys and girls,  
With rosy cheeks and flaxen curls,  
And sparkling eyes and teeth like pearls,  
Tripping and skipping ran merrily after  
The wonderful music with shouting and laughter.

## LESSON 70

## ADJECTIVES: COMPARISON

Descriptive adjectives, like nouns and pronouns, are inflected. The inflection is used, however, not to show number or case. We may say of a stick that it is *long*, of another stick that it is *longer*, and of another that it is *longest*. We may speak of an odor as *sweet*, of another odor as *sweeter*, and of yet another as *sweetest*. These differing forms of the same adjective indicate not a different kind of quality, but a different degree of the same quality. This indication of degree is called **comparison of adjectives**. Most adjectives are inflected, or compared, by adding *er* and *est*.

pretty	bright	dark
prettier	brighter	darker
prettiest	brightest	darkest

The regular form of the adjective, indicating the quality, is called **the positive degree**. The second form, indicating a greater degree of the quality, is called **the comparative degree**. The third form, indicating the highest degree of the quality, is called **the superlative degree**.

In the following sentences tell the degree of each adjective :

1. Brave men are often modest, and cowards boastful.
2. Greater love hath no man than this.
3. This is the sourest apple of the lot.
4. The smallest speck of dust has weight.
5. The spectators were readier to find fault than to give praise.
6. The sunrise is very early now ; it will be later next month.
7. The loveliest days of the year are the days of Indian summer.
8. My wife had been wiser than I.
9. Of all sad words of tongue or pen,  
The saddest are these — it might have been.

10. The tones of his voice were merry, merrier still the twinkle of his eyes, and merriest of all his hearty laugh that made you laugh with him, no matter how sad or ill-tempered you might be.

Many adjectives are not compared by adding *er* and *est*. Most adjectives of two syllables or more are compared by prefixing *more* for the comparative degree and *most* for the superlative.

honest	agreeable	intelligent
more honest	more agreeable	more intelligent
most honest	most agreeable	most intelligent

In general, adjectives of two syllables that end in *y* are compared by adding *er* and *est*. For example, *pretty*, *prettier*, *prettiest*. In the same way are compared, *lazy*, *sturdy*, *ugly*, *homely*, and many others.

Many adjectives of two syllables may be compared in either way. We may say, *abler*, or *more able*; *honester*, or *more honest*; *stupider* or *more stupid*.

We need sometimes to indicate a comparison of adjectives

*downward*, so to speak ; that is, to indicate *less* of the quality instead of *more*. We do this by using *less* and *least* instead of *more* and *most*. Examples of this kind of comparison are :

bright	favorable	fertile
less bright	less favorable	less fertile
least bright	least favorable	least fertile

Indicate the degree of comparison of the adjectives in the following sentences :

1. It was a most heroic achievement.
2. Nothing is more savage than a lioness at bay.
3. In this place you will be more lonely than when in the city.
4. Owing to the famine, this village is the least populous.
5. The tragedy had a most horrible and mysterious ending.
6. The king could rely upon the loyalty of his humblest vassal.
7. This picture is more famous, though it is not more beautiful, than the other.
8. Japanese music may be most harmonious, but it is less pleasing to our ears than the music we are familiar with.
9. I would have stayed till I had made you merry if worthier friends had not prevented me.
10. Build thee more stately mansions, O my Soul !
11. It is more difficult to choose the simplest colors than the most gorgeous.
12. 'Tis here, most reverend doctor.
13. The heath could not have been more bleak on the dreariest winter day.
14. The victorious wrestler was more muscular than his opponent.

## LESSON 71

### ADJECTIVES: IRREGULAR COMPARISON

A few adjectives are compared in a quite irregular way ; that is, not by adding a certain syllable, or by prefixing a certain word, but by using for the comparative and superlative degrees different forms and even different words.

## Adjectives: Irregular Comparison 101

<i>good</i> }	<i>better</i>	<i>best</i>	<i>bad</i> }	<i>worse</i>	<i>worst</i>
<i>well</i> }			<i>ill</i> }		
<i>little</i>	<i>less</i>	<i>least</i>	<i>far</i>	<i>farther</i>	<i>farthest</i>
<i>late</i>	{ <i>later</i>	<i>latest</i>	<i>many</i> }	<i>more</i>	<i>most</i>
	{ <i>latter</i>	<i>last</i>	<i>much</i> }		

Certain descriptive adjectives have a meaning that does not logically admit of degrees, and hence cannot be compared. Among such words are *vertical*, *equal*, *true*, *triangular*, *daily*, *weekly*, *infinite*, *wrong*, *American*, *European*, *Italian*, etc.

Good usage has, however, established the comparison of many adjectives that do not logically admit of degrees; as, *fuller*, *emptier*, *more perfect*. What is really meant in such cases is *more nearly full*, *more nearly empty*, *more nearly perfect*, and so on.

You will observe that in Lesson 70 on the comparison of adjectives, we spoke of descriptive adjectives. Limiting adjectives like *a*, *the*, *this*, *that*, *each*, *every*, *all*, cannot of course be compared; neither can numeral adjectives like *one*, *fifty*, and so forth. Exceptions to this rule are *much*, *many*, *little*, and *few*. Give the comparison of these.

In the following sentences compare each adjective that will admit of comparison. Indicate also which adjectives cannot be compared.

1. You will walk later in an English lane.
2. They flash upon that inward eye  
Which is the bliss of solitude.
3. They sailed into a third snowstorm.
4. Even in far places, the white-capped hospital nurse is to be found.
5. The rickety shutters had all fallen from the collapsed and ruined building.
5. Three years she grew in sun and shower.
7. They made many demands in a high-handed way.
8. In the darkness he could not see that the cup was empty.

9. They found a narrow circular stairway leading to the top of the little square tower.
10. These are the first spring flowers to blossom.
11. And not by eastern windows only,  
When daylight comes, comes in the light.
12. A canoe is the most convenient boat for taking an inland voyage.
13. He bade betwixt their abodes to be  
The unplumb'd, salt, estranging sea.
14. There were hundreds of gay birds in the park.
15. He sings each song twice over.
16. Here shall he see  
No enemy  
But winter and rough weather.
17. The heirs have equal shares paid in monthly installments.
18. Every track  
Was a flash of golden fire.
19. She clad herself in a russet gown.
20. Maiden, a nameless life I lead,  
A nameless death I'll die.

## LESSON 72

## PHRASES USED AS ADJECTIVES

We have seen that nouns are modified by relative clauses that have the function of adjectives (Lesson 14). Nouns are also modified by other groups of words, almost as often as by single words. In the following sentences the modifying groups are printed in italics.

1. A bird *in the hand* is worth two *in the bush*.
2. A cloud *of grasshoppers* hid the light *of the sun*.
3. A tall soldier *with a rifle in his hands* guarded the entrance *to the palace*.
4. Beautiful rugs *from the East* covered the floor.
5. I wonder what our friends *at home* are doing.

Each of these groups of words is a **prepositional phrase**. A phrase is a group of words that belong together and express a

single idea, but have no subject or predicate. The phrases above are each equivalent to an adjective, as they are used to modify nouns. Many such phrases could be replaced by single words without changing the meaning.

- |                                   |                                  |
|-----------------------------------|----------------------------------|
| 1. A <i>springless</i> wagon.     | 4. A man <i>of honor</i> .       |
| A wagon <i>without springs</i> .  | An <i>honorable</i> man.         |
| 2. The flowers <i>of autumn</i> . | 5. An <i>African</i> elephant.   |
| The <i>autumn</i> flowers.        | An elephant <i>from Africa</i> . |
| 3. The coolies <i>of China</i> .  | 6. Her <i>starry</i> eyes.       |
| The <i>Chinese</i> coolies.       | Her eyes <i>like stars</i> .     |

In speaking or writing it is often necessary to choose between different ways of saying the same thing. Practice in saying things differently is therefore excellent training in English. In the following sentences change all the adjectives you can into adjective phrases:

1. The child is *homeless*.
2. He is a *courageous* man.
3. We live in a *one-story* house.
4. Do you prefer *city* life to *country* life?
5. We must obey the *royal* commands.
6. I like the *Florida* oranges better than the *California* oranges.
7. There was an *iron* fence with a *wooden* gate in front of a *stone* house.
8. He was a *yellow-haired, blue-eyed* lad.
9. A *cheerful* manner is a *valuable* thing.
10. An *unoccupied* house stood on the *seaward* side of the street.

Clauses may also be used as adjectives, as we have seen in Lessons 60 and 63.

In the following sentences change the adjective phrases and clauses to adjectives:

1. A youngster with a freckled face met us with a grin of good nature.
2. Spices that came from India were much desired by the people of England.

3. Cats with long hair and poultry with bright feathers were exhibited at the fair.
4. His cheeks were like a rose.
5. Did I say he was without friends?
6. They were sent on an errand of importance.
7. We shall go home by the path up the mountain, which is shorter.
8. Payments by the month seem less than payments by the year.
9. These days of rest are welcome after our months of toil.
10. Gifts that are made to charity cannot wipe out deeds of dishonor.

## LESSON 73

## ADJECTIVES AS NOUNS

Adjectives are frequently used with the nouns which they modify omitted. When this elliptical construction occurs, the adjective becomes a noun.

1. The *innocent* often suffer with the guilty.
2. He prayed for the *homeless*, for the sailors on the *deep*, and for the *distressed* and *oppressed* everywhere.
3. It came like a bolt from the *blue*.

In the first sentences the words *innocent* and *guilty* mean *innocent people* and *guilty people*; in the second sentence the word *people* could be supplied after *homeless*, *distressed*, and *oppressed*, and the word *sea* after *deep*; in the third sentence the word *blue* stands for *blue sky*. Numeral adjectives may be used in the same way. *He sold the votes in blocks of five*.

In the following sentences indicate the adjectives used as nouns, and say what nouns could be supplied after them:

1. The worst is yet to come.
2. Only the good die young.
3. The bells tolled for the dead.
4. He gave money to the widowed and the orphaned.
5. The skylark seemed like a speck against the blue.

6. After the fire they collected money for the homeless.
7. He gave freely to the poor.
8. The race is not to the swift nor the battle to the strong.
9. The Lord knoweth the way of the righteous, but the way of the ungodly shall perish.
10. A word to the wise is sufficient.

It is our way in English to use words quite freely as different parts of speech. We often use nouns as adjectives. When we say *school district*, *cellar stairs*, *peach orchard*, we are using *school*, *cellar*, and *peach* as adjectives. When such expressions are common, we often regard them as regular compounds, sometimes writing them with a hyphen between the words, as *fellow-servant*, *barn-door*, *school-children*, and sometimes, in very common compounds, making them one word, as *railroad*, *potpie*, *schoolmaster*. Usage varies greatly in these matters, and many of these compounds may be written in several ways.

## LESSON 74

### ADJECTIVES: THE ARTICLE

The limiting adjectives (Lesson 69) *a*, *an*, and *the*, are sometimes called **articles**. When we say *A boy ate an apple*, we mean no particular boy and no particular apple. But if we say *The boy ate an apple*, we mean some particular boy. The word *the* designates or selects a particular boy from among all boys. *A* and *an* are really only modern forms for the Old English word *ane* meaning *one*; and *the* is a modern form of an older word meaning *this* or *that*.

*A* and *an* are exactly the same in meaning. We use *a* before words beginning with a consonant sound (including *h*, *y*, and *w*), and *an* before words beginning with a vowel sound. By many careful speakers *an* is also used before words beginning with an *h* sound when the accent of the word is on the second syllable; *an historical truth*.



Use *a* or *an* before the following words:

helpmeet	humble	Asiatic	habitual
humor	European	simpleton	youth
honest	earnest	wagon	unanimous

Explain the difference between the following pairs of sentences:

- |                                |                               |
|--------------------------------|-------------------------------|
| 1. Bring me a horse.           | Bring me the horse.           |
| 2. A man came by.              | The man came by.              |
| 3. I have found a tennis ball. | I have found the tennis ball. |
| 4. Tell me a story again.      | Tell me the story again.      |
| 5. This is a house.            | This is the house.            |

## LESSON 75

### PRONOMINAL ADJECTIVES

The interchange of function is especially to be noted in some of the pronouns. A number of them are used sometimes as pronouns and sometimes as adjectives.

1. The **demonstratives**, *this*, *that*, *these*, *those*, *yonder*. (See Lesson 66.)

*This* hat and *these* shoes are mine.

*That* apple and *those* peaches are unripe.

*Yonder* spring under the maple has never failed.

2. The **indefinites**, *any*, *another*, *each other*, *either*, *every*, *both*, *neither*, *such*, *none*, *other*. (See Lessons 67 and 68.)

*Each* man bore a banner.

*Every* day we meet on our way to work.

*Any* boy in the village can direct you.

3. **Interrogatives**, *which*, *what*, and their compounds. (See Lesson 65.)

*Which* word shall you take?

*What* business brings you here?

Ask me *what* questions you please.

## Adjectives : Summary and Parsing 107

In the following sentences select the demonstratives, the indefinites, and the interrogatives, and state whether they are used as **pronouns** or as **pronominal adjectives** :

1. What message did this letter bring?
2. Which is the merchant here?
3. Such as I have, I give thee.
4. I have another daughter.
5. These are flowers of middle summer.
6. Those whom the Lord loveth he chasteneth.
7. By yonder moon I swear.
8. Sits the wind in that quarter?
9. Ne'er shall the sun arise  
    On such another.
10. What is the meaning of this?
11. Cherish those hearts that hate thee.
12. But of that day and that hour, knoweth no man.
13. Any sentence will do.
14. All the perfumes of Arabia will not sweeten this little hand.
15. On which day will you return the other book?
16. These mistakes are on every page.
17. God's in his heaven,  
    All's right with the world.
18. This was the noblest Roman of them all.
19. They stood on either hand.
20. Each hath its place in the eternal plan.

### LESSON 76

#### ADJECTIVES : SUMMARY AND PARSING

What is meant by comparison of adjectives? In what ways may adjectives be compared? Give two examples of adjectives in each kind of comparison. What kinds of adjectives cannot be compared? Give examples of such adjectives.

What is a limiting adjective? How does it differ from a descriptive adjective? Give examples of each of the following types of limiting adjectives: (1) articles, (2) demonstratives, (3) numerals, (4) indefinites.

What are pronominal adjectives? Give examples of each of these types of pronominal adjectives: (1) demonstratives, (2) indefinites, (3) interrogatives.

Give several examples of adjectives used as nouns: (1) descriptive, (2) numeral.

Parse the adjectives in the exercises in Lesson 75. In parsing an adjective, state whether it is descriptive or limiting (demonstrative, indefinite, numeral, or interrogative). Tell what noun or pronoun it modifies. If it can be compared, give the comparison, and tell what degree it is.

## LESSON 77

### ADVERBS

The most common function of the adverb is, as we have seen in Lesson 29, that of modifying predicates, or verbs. But they may also modify adjectives and even other adverbs. In the following sentences we have an example of each of these functions.

1. The wind blows *fiercely*.
2. It is *much* colder to-day.
3. The winter comes *very* soon here.

In the first sentence, the adverb *fiercely* modifies the verb *blows*; in the second, the adverb *much* modifies the adjective *colder*; in the third the adverb *very* modifies the adverb *soon*.

Adverbs are classified according to their meaning. They may answer the question *how*, *when*, *where*, *how much*.

1. **Adverbs of manner answer the question how.**

The dog ran *slowly*.

The children behaved *well*.

2. **Adverbs of place answer the question where.**

Come *here*; you cannot hear well *over there*.

3. **Adverbs of time answer the question when.**

Come again *to-morrow*.

We remembered these words *afterwards*.

**4. Adverbs of degree answer the question how much or to what extent.**

Did the shock hurt him *much*?

It left him a *little* sore.

We did this *very* badly.

Adverbs are often made from adjectives by adding *ly*; as, *soft, softly; sweet, sweetly*. Some adverbs, however, have the same form as the adjective; as, The wind blew *hard*. You did not speak *loud* enough to be heard.

Sometimes it is difficult to say whether the word is an adverb or an adjective.

He sings *well* (not *good*). The piano sounds *loud*. The child looks *well*.

In the following sentences find the adverbs, tell which words they modify, and say whether they are adverbs of *manner, place, time, or degree*:

1. Slowly and sadly we laid him down.
2. The plowman homeward plods his weary way.
3. Wilder blew the wind, louder roared the waves.
4. The good south wind still blew behind.
5. She leaned far out on the window sill.
6. Yesterday the word of Cæsar might have stood against the world.
7. He had long forgotten his grievance.
8. Down dropped the breeze, the sails dropped down.
9. How sleep the brave who sink to rest?
10. The hunter crept very cautiously through the bushes.
11. Where do the swallows go in winter?
12. He has not suffered greatly.
13. He soon found out that his advantage lay here.
14. Let us get up early to-morrow and see the sun rise.
15. He spoke haltingly; but the audience listened eagerly.
16. You speak too loud; you will soon rouse our neighbors.
17. Stormed at with shot and shell,  
Boldly they rode and well.
18. Touch her not scornfully;  
Think of her mournfully,  
Gently and humanly.

## LESSON 78

## ADVERBS: USES AND COMPARISON

We have seen that adverbs are used not only as modifiers of verbs, but also as modifiers of adjectives and other adverbs.

1. He is *more* industrious than I. 2. That was *very* rude. 3. They are *thoroughly* honest. 4. *Almost* fifty people were there. 5. *Nearly* every man was armed. 6. They are waiting *quite* patiently. 7. This is not done well *enough*. 8. Your work cannot be done *too* well. 9. He promises *very* freely; but he performs not *so* well. 10. *Not* swiftly, but surely, the invading army came on.

In the first five sentences the adverbs in italics modify adjectives; in the last five sentences the adverbs modify other adverbs. Point out in each sentence which word is modified by the adverb.

In the following sentences select the adverbs, tell what word each adverb modifies, and say whether the modified word is a verb, an adjective, or an adverb:

1. The boys *nearly* won the game.
2. Swimming is *easily* learned.
3. Holidays are always *eagerly* welcomed.
4. The Indian can walk *more* noiselessly than a white man.
5. The donkey submits *patiently* to overwork.
6. *Too* many people crowded into the boat.
7. The train came *almost* to a standstill.
8. He that works *willingly* works well.
9. The crop was *entirely* destroyed.
10. The race was *fairly* run.
11. The water of the Mediterranean is *very* blue.
12. Nothing is *more* delicate than a spider's web.
13. When the circus began he was *completely* bewildered.
14. His intentions were *wholly* kind.
15. Clinging *bravely* to the ropes he was finally dragged ashore.
16. The curfew rings *very* rarely now.
17. *Almost* all the chestnut trees have died.

18. The slowly falling rain beat gently on the flowers.
19. Only reapers reaping early  
In among the bearded barley,  
Hear a song that echoes cheerly  
From the river winding clearly  
Down to towered Camelot.
20. In she plunged boldly,  
No matter how coldly  
The rough river ran.

## Comparison

Adverbs may, like adjectives, have degrees of comparison. Those of one syllable may be compared as if they were adjectives.

soon	sooner	soonest	loud	louder	loudest
fast	faster	fastest	slow	slower	slowest

Some adverbs of two syllables are compared in the same way.

often	oftener	oftenest	early	earlier	earliest
-------	---------	----------	-------	---------	----------

Most adverbs of two or more syllables are compared by adding *more* and *most*.

willingly	more willingly	most willingly
slowly	more slowly	most slowly

Some adverbs have the same sort of irregular comparison as their corresponding adjectives.

well	better	best	much	more	most
ill	worse	worst	little	less	least
badly			near	nearer	nearest
far	farther	farthest			

Write ten sentences, each introducing the comparative or superlative degree of one or more of the following adverbs :

Quick, low, agreeably, soon, often, well, humbly, proudly, earnestly, loud, eagerly, gaily, absurdly, saucily, angrily, peacefully.

## LESSON 79

## SPECIAL USES OF ADVERBS

Besides the four classes of adverbs noted in Lesson 77, those of manner, place, time, and degree, there are several special uses of adverbs.

1. The negative adverb *not* modifies verbs, adjectives, and adverbs.
2. The adverb *there* is used as an expletive to introduce a sentence; as, *There is not much fun in grammar.* See Lesson 7.
3. Words usually used as nouns are sometimes used as adverbs, and are called **adverbial objectives**. See Lesson 53.

He ran a *mile*.

He is going *home*.

4. In comparing things, *the*, *as*, and *so* are sometimes adverbs modifying adjectives; as, *the better*, *so old*, *as good*. (See Part II, L. 105.)
5. The adverbs *how*, *why*, *when*, *where* and some others, are used to introduce questions, and are called interrogative adverbs. (Lesson 65.)

*Why* didn't you study your lesson?

Tell me *how* she looks.

6. Many words that are commonly used as adverbs are often used as conjunctions, introducing clauses or sentences. Some of these words, as *why*, *where*, *as*, *while*, *when*, may do some of the work of both adverbs and relative pronouns.

This is the store *where* I bought the candy. *where* = *in which*.

It is the hour *when* the doctor comes. *when* = *at which*.

There are many words which may be either adverbs or prepositions; as, *in*, *out*, *up*, *down*, *over*, *around*, etc.

Come *out*; we cannot go *in*.

Lift your head *up*; put your arms *down*.

In such cases the words do not introduce phrases but are clearly adverbs, modifying verbs. They are, in fact, so closely connected with the verb as to be, practically, a part of the verb.

*Lift up* your arm, means *Raise* your arm. Such adverbs are sometimes considered a part of the verb ; that is, the two words taken together are considered as one part of speech. In some cases the adverb (or preposition) has actually become a part of the verb ; as in *overthrow*, *undersell*, *uphold*, etc.

In the following sentences which adverbs might be considered as part of the verb ?

1. Lock out the mummers ; we do not wish to be laughed at.
2. How did you get through ?
3. They pushed eagerly and desperately on.
4. Come down, O maid, from yonder mountain height.
5. Lift up your heads, O ye gates ; and be ye lifted up, ye everlasting doors.
6. Let go the ropes ; let down the weights.
7. Push off at once ; the tide is going out.
8. Heave up the anchor and coil up the rope.

## LESSON 80

### ADVERBIAL PHRASES AND CLAUSES

Many phrases do the work of adverbs, and are therefore called **adverbial phrases**. In the following sentences tell what words are modified by the adverbial phrases.

1. Three fishers went sailing *in the bay*.
2. The ship sailed out *into the west*.
3. He followed the bear *into the cave*.
4. You have done your errand *with great credit*.
5. We are ready *for a day's work*.
6. He was quick *in taking offense*.
7. *In word* and *in deed* he was always truthful.
8. You came sooner *by an hour* than you were expected.
9. Too swiftly *for our eyes* the weasel ran into the hole.
10. His record was good *in spots*.

In the following sentences select the adverbial phrases, and tell what they modify :

1. In a few hours the ship had sailed out of sight of land.



2. We will fight to the last ditch.
3. The old coach rumbled down the hill and into the fire.
4. The ruined walls fell with a loud crash.
5. With the first flush of dawn we rose from our heathery couch.
6. His answer was impertinent to the last degree.
7. These huge guns will throw a shell for ten miles.
8. Day after day we lay becalmed.
9. We have resolved at such times to reform.
10. Mirth, with thee I mean to live.
11. Beneath the banner, as it rustled in the wind, stood the king.
12. Some apples, the largest of them all, grew on the topmost branch.
13. We were seven in all.
14. They came in, ragged and footsore from their long tramp.
15. Hawks and eagles seize their prey with their talons.
16. The heat of the sun extends for a hundred million miles.
17. I shot an arrow in the air,  
It fell to earth, I knew not where.
18. He is gone on the mountain,  
He is lost to the forest.
19. She dwelt among the untrodden ways,  
Beside the springs of Dove.
20. The holy time is quiet as a nun,  
Breathless with adoration.
21. The swallow oft beneath my thatch  
Shall twitter from her straw-built nest.
22. Then felt I like some watcher of the skies,  
When a new planet swims into his ken.
23. Then hand in hand, on the edge of the sand,  
They danced by the light of the moon.
24. By fairy hands their knell is rung,  
By forms unseen their dirge is sung.

Clauses are frequently used as adverbs, modifying verbs or adjectives. In the following sentences select the adverbial clauses.

1. Come when you are called.
2. Where the bee sucks, there suck I.
3. It was warm where the sun shone, and cold where the wind blew.
4. A chimney smokes when the flue is too small.
5. He hid under the bed clothes, afraid because it was dark.

## LESSON 81

## VERBS : NUMBER AND PERSON

Verbs, as you have learned in Lesson 25, are words that make an assertion. They are necessary in all sentences, for without them we cannot make a statement. The Chinese word for verb means "live word"; that is, the verb is thought of as giving life to the sentence. You have learned also, in Lesson 26, that verbs are *transitive* or *intransitive*, according to whether they require an object to complete their meaning, or *copulative*, if they merely assert existence (Lesson 27). We have seen, too, that verbs have number and person to correspond with their subjects (Lesson 35); and that they have different forms to indicate the *time* or *tense* of the assertion they make. These properties of verbs are now to be reviewed and considered more fully.

**Verbs agree with their subjects in number and person.** By this we mean that verbs may vary their form because of their subjects. Note the following forms :

I am	we are	I have	we have
you are	you are	you have	you have
he is	they are	he has	they have

In these expressions, the verb *am* is used in the first person singular, *are* in the second person, and *is* in the third person ; in the plural number *are* is used throughout. The verb *have* is the same in all the forms but one, the third person singular. The verb *run* is inflected as follows :

PRESENT		PAST	
I run	we run	I ran	we ran
you run	you run	you ran	you ran
he runs	they run	he ran	they ran

In the present tense there is a change of form in the third person singular, and in the past tense no change at all. In

earlier English or in poetical language we have in the second person thou *art*, thou *hast*, thou *runnest*, etc. ; but in our everyday English we have the same form of the verb in the second person singular as in the plural. In fact, except in the case of the copula verb *be*, verbs in the present change their forms only in the third person singular ; while in the past tense, like *ran*, or *walked*, they do not change at all for number or person. Hence the common rule, **A verb agrees with its subject in number and person**, must be understood as true in this limited way.

In a verb-group, such as *have run*, we have the inflection taking place only in the word *have* :

I have run	we have run
you have run	you have run
he has run	they have run

Give the number and person of the verbs (that is, of their subjects) in the following sentences :

1. Thou art the man.
2. Never give way, man ; there is hope yet.
3. We heard the tramp, tramp of the soldiers.
4. Not in vain have I waited for this day.
5. Who in the world has ever done this before ?
6. Their forces were scattered, their provisions lost, and their hopes destroyed.
7. I never for a moment intended any harm.
8. Silently, like ghosts, the Indians stole through the woods.
9. 'Tis sweet to hear the watchdog's honest bark.
10. You may all go home ; you need a holiday.

There are a few rules of agreement between verbs and their subjects that we must remember and apply if we would use good English.

1. Two or more singular subjects, connected by *and* require a plural verb when they indicate different persons or things.

John and Henry *are* here. Mary and Elizabeth *have* come.

## Verbs : Transitive and Intransitive 117

But when they refer to the *same* person or thing, they require a singular verb.

The plumber and gas fitter *is* at the door.

This sentence refers, of course, to one man, who is both plumber and gas fitter.

2. When two singular subjects are connected by *or* or *nor*, the singular verb is used :

Either the carpenter or the mason *has made* a mistake.

Neither John nor he *gets up* in time.

3. When one singular and one plural subject are connected by *or*, or *nor*, the verb is plural.

Neither they nor their father *were* at home.

4. When the subjects are of different persons the first person will be used in preference to the second and third, and the second in preference to the third. Often, however, the verb agrees with the pronoun that stands nearest to it.

(1) Neither Sarah nor you nor I *am* going.

(2) Either you or he *are (is)* to be invited.

### LESSON 82

#### VERBS: TRANSITIVE AND INTRANSITIVE

Many verbs require an object to complete their meaning; these are called **transitive verbs**. (See Lesson 26.) In the following sentences the verbs are transitive:

1. He threw a stone across the river.
2. The Greeks built many temples.
3. You have read many books.

Other verbs are complete in meaning without having an object; these are called **intransitive verbs**.

1. The boy fell as he ran.
2. They slept in the open air.
3. The trees were tall and shapely.

In the following sentences name the transitive verbs and their objects. Point out also the intransitive verbs.

1. We watched the stately ships.
2. And the stately ships go on  
To their haven under the hill.
3. Honest men bear the burdens of the dishonest.
4. It was a golden opportunity, which will never return.
5. The gay will laugh when thou art gone, and each one as before  
will chase his favorite phantom.

Write five sentences using transitive verbs, and five using intransitive verbs.

Some verbs that seem intransitive are really transitive when combined with an adverb or preposition. In the sentence *He laughed at fears*, we may understand *laughed* as an intransitive verb and *fears* as the object of the preposition *at*; or we may consider the phrase *laughed at* as a verb which has the word *fears* for its object, and is therefore transitive (See Lesson 79). Here are a few more verbs that are transitive if taken in connection with a separable preposition or adverb:

1. He *walked up* the stairs (He ascended the stairs).
2. He *waited for* the concert (He awaited the concert).
3. This man *waited on* (served) us at the hotel.
4. He *jumped at* (seized) my offer.
5. *Will* you please *run over* (examine) my accounts?

Such constructions are common in English, and are correctly explained either as transitive verbs, or as intransitive verbs with a prepositional phrase.

The various forms of the copula (see Lesson 27) are intransitive. When the noun means the same person or thing as the subject, after a copula, it is a predicate nominative, not an object.

1. A tree is a vegetable.
2. Our neighbor was mayor of the town.
3. He became our host for the night.
4. Washington became commander in chief.

## LESSON 83

## VERBS: TRANSITIVE OR INTRANSITIVE

A large number of verbs may be used with or without an object. Such a verb, for example, is *sing*. We may say, *He sang well*, or *He sang a patriotic song*. A verb may, therefore, be transitive or intransitive. Such verbs were originally transitive; but as the idea grows more familiar, we omit the object as taken for granted, or as not specified, but implied in a general way. If we say, *She can sing*, we mean, of course, that she has to *sing something*, but we do not have to say what. Among the verbs that are thus in frequent use either as transitive or intransitive are: *sing, hear, feel, see, taste, smell, write, read, eat, follow, burst, melt*, etc.

Some verbs that have two meanings are transitive with the one meaning and intransitive with the other. Here are some examples:

- |  |   |
|--|---|
| 1. He walked his horse.                | He walked slowly.                         |
| 2. She pours the tea.                  | The rain pours out of the clouds.         |
| 3. They filled their glasses.          | The lake fills very slowly.               |
| 4. I cannot stand here all day.        | I cannot stand this heat.                 |
| 5. The blacksmith strikes the hot iron | The workman will strike for higher wages. |
| 6. Run quickly for your lives.         | Can you run an automobile?                |
| 7. Follow me.                          | This does not follow from what you say.   |
| 8. The dog tore the paper.             | They tore wildly about the house.         |
| 9. He broke the pitcher.               | The waves broke on the shore.             |

The test by which we can determine whether a verb is transitive or intransitive, is, then, to see whether it has an object in the sentence before us.

In the following sentences select the transitive and intransitive verbs:

1. One thing I know.
2. She came from Ireland.

3. He hurried quickly away.
4. If his son ask bread will he give him a stone?
5. Three fishers went sailing out into the west.
6. Where wast thou when the morning stars sang together?
7. Home they brought her warrior dead.
8. He laughs best who laughs last.
9. If we fail, we fail.
10. They gave the stranger the best they could afford.
11. What does the poor man's son inherit?
12. Into the street the Piper stapt.
13. He sprang to his sleigh, to his team gave a whistle.
14. Three years she grew in sun and shower.
15. Cromwell, I charge thee, fling away ambition.
16. You see me, Lord Bassanio, where I stand.
17. Ben Adhem's name led all the rest.
18. Fear him not, Cæsar.
19. They shall walk and not faint.
20. The mountain and the squirrel had a quarrel.

## LESSON 84

## VERBS, WITH ADVERBIAL NOUNS

A particular usage, common in our everyday English, requires especial notice in this connection. Certain verbs are modified by words that indicate space, time, weight, quantity, or destination.

1. The forest measures forty *acres* (space).
2. Queen Victoria reigned sixty *years* (time).
3. The boy weighed ninety *pounds* (weight).
4. Go *west*, young man (destination).
5. The engine drove the ship twenty thousand *miles* (distance).

Each of the words in italics in the above sentences is commonly a noun; but when used to modify a verb, as here, it becomes an adverb. When so used, these words are called **adverbial nouns** or **adverbial objectives**. (See Lesson 53.)

In sentence 5, above, *ship* is a true objective, and *miles* an

adverbial objective. These two usages should be carefully distinguished. In the following sentences the nouns in italics are really the direct objects of transitive verbs, and true objective cases, and must not be confused with the adverbial objectives :

1. He sold me ten *acres* of woodland.
2. They counted the *years* until they should be free.
3. I can lift ninety *pounds*.
4. I like the *West*, because it is so big and free.

In the following sentences select the adverbial nouns :

1. The city of Denver lies five thousand feet above the sea.
2. The apples cost five cents each.
3. Washington served his country many years.
4. Columbus was two months on his voyage across the Atlantic.
5. Alice waited a long time for an answer.
6. Look this way a minute, please.
7. They struggled on, step by step.
8. James is fifteen years old, and already six feet tall.
9. "Have you lived here all your life?" said the summer visitor.  
"Not yet," said the native.
10. The shot carried a thousand yards, and struck the target.
11. They arrived this evening; they will stay a week.
12. This painting is worth a thousand dollars.

Another interesting use of nouns after verbs commonly intransitive is that of the **cognate objective**. A verb that is commonly intransitive sometimes becomes transitive and takes an object involving the same idea as the verb : as, *to run a race*, *to live a life*. *Run* and *live* are here made transitive; and *race* and *life* are true objectives.

Select the cognate objectives in the following sentences:

1. I have fought the fight; I have kept the faith.
2. He lived a blameless life, and died an honorable death.
3. The stars run their appointed courses in the sky.
4. They slept the sleep of the just.
5. He blew a blast both loud and long.
6. They now breathed the breath of freedom.



## LESSON 85

## THE COPULA, AND PREDICATE NOUNS

There are certain verbs which do not express an action or require an object, but merely assert that something exists, or is, or comes to be. Such are *be, become, seem*, etc. These verbs are called **copulas**. (See Lesson 27.)

1. He *is* king. 2. They *became* owners of the land. 3. The shadow *seemed* a living thing.

The noun or pronoun which follows a copula and refers to the same person or thing as the subject of the copula is in the nominative case, and is called a **predicate nominative**. (See Lesson 47.) Such verbs are also followed by adjectives which modify the subject of the verb. Adjectives which follow a copula and modify the subject of the copula are called **predicate adjectives** or **adjective complements**. The orange is *yellow*. Adjectives that modify nouns directly are called **attributive adjectives**. I see a *yellow* orange. (See Lesson 28.)

In the following sentences select the predicate nominatives and the predicate adjectives :

1. You are not a child ; you are a young man.
2. It is I, be not afraid.
3. I became your helper, not your slave.
4. The thunder became fierce, and the night grew darker until the darkness seemed a solid thing.
5. The milk turned sour.
6. He remained the head of the house ; but his real power was slight.
7. These promises appear fair ; but our confidence in him is gone
8. The apples smelled sweet and tasted sour.
9. The dog looks gentle ; but looks are deceptive.
10. How long have you been captain of the team ?
11. The moon rose round and pale.
12. The moon was a thin silver crescent.

## LESSON 86

## VERBS: TENSE

When we make a statement we show by the form of the verb the time of the action or assertion, whether now or at some period before the present, or some time yet to come. (See Lesson 41.) Observe the following examples :

1. Lucy invites us to the party (now).
2. Lucy *invited* us to the party (yesterday, or before).
3. Lucy *will invite* us to the party (to-morrow, or later).

In the first sentence the action is spoken of as taking place now, in the *present* time, and the verb is in the **present tense**. In the second sentence the action is spoken of as taking place before the present, that is, at a past time, and the verb is in the **past tense**. In the third sentence the action is spoken of as something that has not yet taken place, but that will take place at some later or future time, and the verb is in the **future tense**. These three tenses, the present, past, and future, are the most frequently used, although there are other tenses.

In the following sentences change the verbs to the *future* tense:

1. He is the governor of the state.
2. They were not convinced.
3. The fog comes up the valley at night.
4. We heard the cry of the eagle in the forest.
5. Near the old wall the purple violets bloom.
6. Many inventions were made by Americans.
7. Out of the mountains came a brave and hardy race.
8. Man earns his bread by the sweat of his brow.
9. Is the army ready for war?
10. Who found the best place for our camp?

In the following sentences change the verbs to the *present* tense :

1. With trumpet and drum the soldiers came.
2. Who will light the fire in the morning?
3. I guessed your message before you spoke.

4. Why was the boy left alone?
5. The country children will sell you their flowers.
6. The nightingale sang when all other sounds were hushed.
7. When I was at home I was in a better place.
8. No mate, no comrade, Lucy knew.
9. There will be no night there.
10. But no sweet bird did follow,  
Nor any day for food or play  
Came to the mariner's hollo.

In the following sentences change the verbs to the *past* tense:

1. The birds wake early.
2. The wind blows the boy's kite.
3. The birds fly southward in winter.
4. Where does the fault lie?
5. Little I ask, my wants are few.
6. The mills of the gods grind slowly.
7. The Italian boys dive for money which the passengers throw  
from the steamer.
8. The tired animals eat and drink, and then lie down on the cool  
grass.
9. The rain is raining all around,  
It falls on field and tree.
10. The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea,  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me.

Give the tense of each verb in the following passage :

"How fine you look with your adverbs and complements," said the noun to the verb, "shall we make a sentence?"

"Take a preposition, and you will make a phrase," replied the verb, "I want no common noun for my subject."

A busy little pronoun pushed into the noun's place and cried, "Look, Miss Verb, I am a personal pronoun."

"You will do very well," said the verb, "I like pronouns."

They left the noun alone in an independent construction.

## LESSON 87

## TENSE : REGULAR VERBS

We have learned that verbs may make the assertion in different tenses. Let us see how verbs form their past tense.

The verb *live* adds *d* to make the past tense, the verb *hunt* adds *ed*.

I live here now.

I lived here last year.

Our dogs hunt rabbits.

Our dogs hunted rabbits.

The verb *spill* has *t* added, to form the past tense; the verb *cry* changes the *y* to *ied*.

She *spilt* the milk, and *cried* over it.

A large number of verbs add *d*, or *ed*, or *t* to the present to form the past tense. In making this addition they change the spelling in various ways. Sometimes two different endings or spellings are allowable.

## PRESENT

walk

prod

excuse

fix

spill

defy

## PAST

walked

prodded

excused

fixed, fixt

spilled, spilt

defied

Verbs that form the past tense by adding *d* or *ed* or *t* to the present are said to be **regular**, because the great majority of our verbs form their past tense in this way.

Change the following sentences to the past tense :

1. They fix their bayonets to their guns.
2. Who guesses right?
3. They cry when we call them names.
4. As we near the house, we sight a face at the window.
5. You believe my story because you trust me.
6. The slight wounds soon heal.

Name ten verbs that are *regular* in forming their past tense, but are not included among the examples given in this lesson.

## LESSON 88

## TENSE: IRREGULAR VERBS

A good many verbs form their past tense irregularly, that is, not by adding *d*, *ed*, or *t*, to the present form, but by changing the stem of the verb itself; as, *see*, *saw*; *come*, *came*; *swim*, *swam*; *get*, *got*; *think*, *thought*. These are commonly the verbs in familiar use; yet they are often wrongly used. People often say *seen* for *saw*, *done* for *did*, and so on. In the following exercises, if you are doubtful about the proper forms of any verb, consult a dictionary or the table on pages 165 and 166.

Some verbs add *d* to the past tense, but change the pronunciation of the body of the word; for example, *say*, *said*; *hear*, *heard*. Others add *d*, *ed*, or *t*, and use also a different vowel; as, *sell*, *sold*; *feel*, *felt*.

Some irregular verbs have the same form in the past tense as in the present. Among them are *beat*, *burst*, *hit*, *put*, *cost*, *let*, *set*, *spread*.

All verbs that change the vowel sound in forming the past tense, those that use a different word, and those that use the same word as in the present, are called **irregular** or **strong** verbs.

Change the following sentences to the *past* tense:

1. The villagers beseech the captain not to quarter his soldiers among them.
2. The farmers bind their wheat by machines.
3. If the dog bites any one he should be shot.
4. When I buy in those shops, I always feel that I am unwise.
5. The baby creeps to the door.
6. The fugitive rides over the mountains and hides in a deserted cabin.
7. I feel sure that she means to come.
8. They send messengers all around and also ring the church bells.
9. The old women spin and weave by hand.
10. He teaches the ignorant natives all he knows of simple remedies.

11. I am sick ; I sit here all day long.
12. I lie down tired every night, when I go home.
13. The lions eat fresh meat.
14. They behold a glorious sight when they get to the top.
15. The north wind blows cold ; winter is coming.
16. We fling stones into the pond and see the water splash.
17. John makes twenty dollars a week ; he drives a butcher's cart.
18. You ride well ; you stick tight in the saddle.
19. Who teaches you to speak so clearly ?
20. I say what I think ; I really know very little about the matter.

Change the following sentences to the present tense:

1. He won the prize fairly.
2. I thought I heard some one at the door.
3. He told me what he thought was the trouble.
4. The anarchists threw bombs, struck people, and slew officers in what they felt was a righteous cause.
5. He wrote to the governor for a pardon.
6. The earth shook during the eruption of the volcano, and the people fled from their houses.
7. The bees stung the boy when he took honey out of their hives.
8. The soldiers sang around the camp fire.
9. The lake froze so deep that the men rode over it on sleighs.
10. The clothes the Brahmans wore, the food they ate, the water they drank, must never be touched by one of lower caste.
11. They sang of love and not of fame ;  
Forgot was Britain's glory.  
Each heart recalled a different name,  
But all sang Annie Laurie.

Give the past tense of each of the following verbs, and use it in a sentence.

*Admire, bear, believe, begin, cut, contrive, buy, catch, die, do, dig, get, grow, have, hinder.*

Some verbs have both a regular and an irregular form for the past tense ; as, *lighted, lit ; waked, woke.*

## LESSON 89

## THE FUTURE TENSE

The future tense is that form of the verb which asserts that the action is to take place at some future time.

As we have seen, the future tense is formed by using *shall* or *will* with the *present* form of the verb.

I go	We go	I shall go	We shall go
you go	you go	you will go	you will go
he goes	they go	he will go	they will go

In these sentences, observe that *shall* is used with the first person, and *will* with the second and third persons. This rule is invariable when the speaker wishes simply to express futurity, that is, to say what is going to happen or to be in the future. When the speaker wishes, however, to make a resolution or a promise, or to express determination in any way, *will* is used in the first person, and *shall* in the second and third persons. For a fuller treatment of the use of *shall* and *will* see Lesson 106.

Make a sentence for each of the following verbs, using the future tense (1) with a pronoun of the first person for its subject, (2) with a pronoun or noun of the third person for its subject: *ride, sleep, think, struggle, study, improve, be, seem, grow, recite*.

In the future tense, where we have a verb-group (or verb-phrase), the two parts of the verb are often separated by other words. Point out the verb-groups in the following sentences:

1. He will never know who befriended him.
2. You will, if I mistake not, repent of your rashness.
3. Thou shalt not steal.
4. They will surely come for you.
5. When shall we three meet again?
6. All the nations of the earth will some day live in peace.
7. Complaining will never, so long as the world stands, upset the laws of nature.
8. Books will, in some cases, only confuse you.

## LESSON 90

## THE PERFECT TENSES

The **perfect tenses**, sometimes called the compound tenses, are three: the **perfect**, the **past perfect** (or **pluperfect**), and the **future perfect**.

The **perfect tense** represents the action as completed at the **present time**, as *I have eaten, you have slept, he has slept*. It is a verb-group (or verb-phrase) formed by joining *have* or *has* to the **past participle** of the verb. In regular verbs the past participle has the same form as the past tense; as, *called, loved, carried, dwelt*. In irregular verbs it often has the same form; as, *run, sat, taught, fled*. But the past tense and the past participle are sometimes different; as, *chose, have chosen; wrote, have written; began, have begun*.

The **past perfect tense** represents the action as completed at or before some past time. It is a verb-group formed by joining *had* to the past participle of the verb; as, *I had come* before you called; *they had sent* for me.

The **future perfect tense** represents the action as completed before some future time, and is formed by joining *shall have* or *will have* to the past participle of the verb, as *We shall have gone* before you arrive. *He will have repented* before to-morrow comes.

The future perfect tense is rarely used; its place is usually taken by the future. The two sentences above would generally be spoken thus: *We shall go before you arrive, or He will repent before to-morrow comes*.

In the following sentences name the tense of each verb form, give its present tense, and say whether it is of the **regular** conjugation or the **irregular** conjugation:

1. The players strictly observed all the rules.
2. The enemy has captured fifty prisoners.
3. When will he come to see us?
4. I shall not see the end of the twentieth century.
5. Beautiful vines had covered the old ruins.
6. Have you seen my dog? He has not come home.



7. Who went to the fair with you?
8. They told him he had failed.
9. Who hath believed our report?

Write a sentence in each of the perfect and past perfect tenses, choosing one of the following verbs, and using a different verb in each sentence: *sell, think, lead, hurt, run, dive* (past tense *dived, not dove*), *know, grow, like, fall, seek, earn, build*.

## LESSON 91

## CONJUGATION OF VERBS: REGULAR

The *inflection* (also called *conjugation*) of a regular verb in the various tenses may be illustrated as follows:

	SINGULAR	PLURAL
<i>Present Tense</i>	{ I call you call (thou callest) <sup>1</sup> he calls	we call you call they call
<i>Past Tense</i>	{ I called you called (thou calledst) he called	we called you called they called
<i>Future Tense</i>	{ I shall call you will call (thou wilt call) he will call	we shall call you will call they will call
<i>Perfect Tense</i>	{ I have called you have called (thou hast called) he has called	we have called you have called they have called
<i>Past Perfect Tense</i>	{ I had called you had called (thou hadst called) he had called	we had called you had called they had called
<i>Future Perfect Tense</i>	{ I shall have called you will have called (thou wilt have called) he will have called	we shall have called you will have called they will have called

<sup>1</sup> Note the two forms in the second person singular. (See Lesson 57.)

## Conjugation of Verbs: Irregular 131

It may not be necessary to commit this table of conjugations to memory and recite it by rote; but it is necessary to know any given form that is called for. If you will remember how the tenses of any given regular verb are formed, and which pronoun is meant when its number and person are mentioned, it will be easy to give any of these forms of the verb. For example, give the third person, singular, perfect tense, of the verb *try*. The perfect tense, we know, takes *have* or *has* with the perfect participle, which is *tried*. The third personal singular pronoun is *he* (or *she* or *it*). So we have the form *he has tried*. Try the game in class of calling upon each other for various forms of the following verbs: *walk, believe, reflect, expect, relate, dive, suspect, exercise, wish, hunt*.

### LESSON 92

#### CONJUGATION OF VERBS: IRREGULAR

The irregular verbs are conjugated in precisely the same manner as the regular, except for the different forms in the past tense and in the past participle. Thus the verb *sing* is conjugated as follows

##### PRESENT TENSE

###### SINGULAR

I sing  
you sing (thou singest)  
he sings

###### PLURAL

we sing  
you sing  
they sing

##### PAST TENSE

I sang  
you sang (thou sangest)  
he sang

we sang  
you sang  
they sang

##### FUTURE TENSE

I shall sing  
you will sing (thou wilt sing)  
he will sing

we shall sing  
you will sing  
they will sing

SINGULAR	PERFECT TENSE	PLURAL
I have sung		we have sung
you have sung (thou hast sung)		you have sung
he has sung		they have sung

PAST PERFECT TENSE
I had sung, <i>etc.</i>

FUTURE PERFECT TENSE
I shall have sung, <i>etc.</i>

As in the last lesson, try the game of calling for some of the various forms of the following irregular verbs: *sit, think, teach, drive, eat, drink, fight, sleep, strike, catch.*

## LESSON 93

CONJUGATION OF THE IRREGULAR VERBS *BE* AND *HAVE*

The conjugation of the verb *be* is quite irregular.

SINGULAR	PRESENT TENSE	PLURAL
I am		we are
you are (thou art)		you are
he is		they are
	PAST TENSE	
I was		we were
you were (thou wast)		you were
he was		they were
	FUTURE TENSE	
I shall be		we shall be
you will be (thou wilt be)		you will be
he will be		they will be
	PERFECT TENSE	
I have been		we have been
you have been (thou hast been)		you have been
he has been		they have been

## PAST PERFECT TENSE

I had been, *etc.*

## FUTURE PERFECT TENSE

I shall have been, *etc.*

The verb *have* differs from ordinary verbs in the third person singular of the present; instead of adding an *s* to *have*, it takes the form *has*.

## PRESENT TENSE

### SINGULAR

I have  
you have (thou hast)  
he has

### PLURAL

we have  
you have  
they have

## PAST TENSE

I had  
you had (thou hadst)  
he had

we had  
you had  
they had

## FUTURE TENSE

I shall have  
you will have (thou wilt have)  
he will have

we shall have  
you will have  
they will have

## PERFECT TENSE

I have had, *etc.*  
you have had (thou hast had)  
he has had

we have had  
you have had  
they have had

## PAST PERFECT TENSE

I had had, *etc.*  
you had had (thou hadst had)  
he had had

we had had  
you had had  
they had had

## FUTURE PERFECT TENSE

I shall have had, *etc.*

## LESSON 9

## PROGRESSIVE AND EMPHATIC FORMS.

Every day we hear and use such verb forms as *I am eating*; *they were sleeping*; *we have been playing*. These are used instead of *I eat*, *they slept*, *we have played*. They are formed by using the verb *be* with the present participle of another verb, the participle itself being formed by adding the suffix *ing* to the verb. This form, *I am eating*, and the like, is called the **progressive form**, because it represents the action as in progress, or continuing. Like the regular form of the verb it is used in all the tenses. It is conjugated by making the necessary changes in the verb *be*.

## PRESENT TENSE

## SINGULAR

I am walking  
 you are walking (thou art walking)  
 he is walking

## PLURAL

we are walking  
 you are walking  
 they are walking

## PAST TENSE

I was walking, *etc.*

we were walking, *etc.*

## FUTURE TENSE

I shall be walking, *etc.*

we shall be walking, *etc.*

## PERFECT TENSE

I had been walking, *etc.*

we had been walking, *etc.*

## PAST PERFECT TENSE

I had been walking, *etc.*

we had been walking, *etc.*

Another very common form of the verb is in connection with the verb *do*. *I do believe*, *he did make* trouble. This is the so-called **emphatic form** of the verb, which gives a special emphasis to the idea expressed. It is used only in the present and past tenses.

## Progressive and Emphatic Forms 135

In these tenses it is now much used. In questions and negative statements it has lost its emphatic force and has become the customary form. The following conjugations show the negative and interrogative forms; in common speech these are almost always contracted; as, *I don't think, he doesn't think.*

### PRESENT TENSE, NEGATIVE

SINGULAR	PLURAL
I do not think	we do not think
you do not think (thou dost not think)	you do not think
he does not think	they do not think

### PAST TENSE, NEGATIVE

I did not think, <i>etc.</i>	we did not think, <i>etc.</i>
------------------------------	-------------------------------

### PRESENT TENSE, INTERROGATIVE

do I think?	do we think?
do you think?	do you think?
does he think?	do they think?

### PAST TENSE, INTERROGATIVE

did I think? <i>etc.</i>	did we think? <i>etc.</i>
--------------------------	---------------------------

The progressive present tense of *going* is also used to indicate future time: *I am going to do this* means *I shall do this*. The progressive present in other verbs is also sometimes used instead of the future: *We are sailing next week* means *We shall sail next week*. We also use the progressive form commonly to express a present action and reserve the ordinary form for a customary action; as, *He is sleeping on the couch*, and *He sleeps on the couch*.

The English language is peculiar in having progressive and emphatic forms for the present tense. And we make constant use of them. Try a number of common verbs, and decide whether you think the progressive, or emphatic, or ordinary form is the most used.

## LESSON 95

## SEQUENCE OF TENSES

It is very important to learn what changes take place in the tenses of verbs in subordinate clauses when the tense of the verb in the principal clause is changed. This dependence of the tense in the subordinate clause upon the tense of the main clause is called **sequence of tenses**. It will be clear what these changes are from the following examples:

*Present.* I come when I am ready.

*Past.* I came when I was ready.

*Present.* He says we may go, if we are careful.

*Past.* He said we might go, if we were careful.

*Present.* Do you believe that I shall succeed?

*Past.* Did you believe that I should succeed?

*Present.* You know I have come all the way.

*Past.* You knew I had come all the way.

When the verb in the independent clause is changed from the present to the past, then the present tense in the subordinate clause is changed to the past tense, and the present perfect tense to the past perfect.

Change the following sentences to the *past tense*:

1. I think I will go.
2. I think he has gone.
3. John gets sick whenever the work gets hard.
4. They work hard because they need money.
5. He lends a helping hand to all who are in trouble.
6. Where is the land to which the ship is sailing?

Change the following sentences to the *present tense*:

1. I though I could help you; but I was mistaken.
2. Fear seized him whenever he thought of what he had escaped.
3. He threw the ball so far that he could not find it.
4. Did you know that you were expected?
5. The squirrel ran up the tree because it saw the hunter.
6. John brought his dog that he might have company.

An exception to this rule is sometimes found in those sentences in which the subordinate clause expresses a customary or continuous action or condition, or an unchanging truth.

1. They looked for the man who checks the trunks. 2. He did not know that the earth is round. (*But, He thought that the earth was flat*). 3. Had you forgotten that God is just?

NOTE. — This sequence of tense is not to be confused with the usage in such sentences as, *I wish I were there*. This will be explained later under the Subjunctive in Lesson 104.

## LESSON 96

## CONTRACTED VERB FORMS

In conversation we frequently contract the forms of the verbs by uniting them with other words. Among the most common contractions are :

<i>I'm</i> , for <i>I am</i>	<i>I'd</i> for <i>I should</i> , or <i>I would</i> , or <i>I had</i>
<i>I'll</i> , for <i>I shall</i> , or <i>I will</i>	<i>I've</i> for <i>I have</i>

In the same way the other pronouns *you*, *he*, *she*, *it*, and *they* may be united with these verbs :

<i>you're</i> for <i>you are</i>	<i>it's</i> , for <i>it is</i> or <i>it has</i>
<i>you'd</i> for <i>you had</i> , or <i>you would</i>	<i>they're</i> , for <i>they are</i>
<i>you'll</i> , for <i>you will</i>	<i>they've</i> , for <i>they have</i>
<i>he's</i> for <i>he is</i> or <i>he has</i>	<i>he'd</i> , for <i>he had</i> , or <i>he would</i>
<i>she's</i> , for <i>she is</i> , or <i>she has</i>	<i>they'd</i> for <i>they had</i> or <i>they would</i>

The adverb *not* is also joined in contraction with a number of verb forms.

<i>aren't</i> , for <i>are not</i>	<i>haven't</i> , for <i>have not</i>
<i>isn't</i> , for <i>is not</i>	<i>mustn't</i> , for <i>must not</i>
<i>wasn't</i> , for <i>was not</i>	<i>can't</i> for <i>cannot</i>
<i>weren't</i> , for <i>were not</i>	<i>doesn't</i> , for <i>does not</i>
<i>hasn't</i> , for <i>has not</i>	<i>don't</i> , for <i>do not</i>
<i>won't</i> , for <i>will not</i>	<i>wouldn't</i> for <i>would not</i>
<i>shouldn't</i> for <i>should not</i>	<i>couldn't</i> for <i>could not</i>



Do not confuse *doesn't* and *don't*.

Never say *ain't*; this word is often wrongly used for *am not*, *is not*, and *are not*.

In the following sentences, make contractions where it is possible :

1. I am not going ; I cannot find my overcoat. 2. They have not been here ; do you not think they are expecting us ? 3. Will you not come in ? John says he will stop for you on his way home. 4. Do you not think there will be rain ? I have forgotten my umbrella. 5. Father says he does not think it will rain ; if it does, we cannot get home.

Make five other sentences, each including one or more contractions.

NOTE. — Those who are too precise in their speech sometimes advise against the use of these contractions ; but they are used by educated English speaking people everywhere. The rule to observe is to use them only in informal or conversational speech and in familiar or informal letters. They would be out of place, for example, in a prayer.

## LESSON 97

### VERBS: REVIEW

We have learned that verbs have *number* and *person*, like the nouns and pronouns which they have for their subjects. Give an example of a verb in the first person plural, in the third person singular, in the first person singular, in the third person plural. Conjugate the verb *think* in all its *persons* and *numbers*. What do you know of the use of the verb with *thou* ? You have learned that verbs have *tense*. What is meant by *tense* ? What are the names of the six tenses ? Which one is very seldom used ? Using the verb *push*, give an example of each of the six tenses. Do the same thing with the verb *are*. What is the difference in the way these two verbs form their past tense and the three so-called perfect tenses ? Which of these two verbs is irregular ? Name five other irregular verbs. What is the progressive form of the verb ? Give an example. Give an example of the emphatic form. What is the sequence of tenses ? Give an example. Make five sentences involving common contractions with verb forms.

## LESSON 98

## VERBS: ACTIVE AND PASSIVE VOICE

Verbs have a property known as **voice**. They may be either in the **active voice** or in the **passive voice**. Study the following examples :

## ACTIVE VOICE

1. I saw a bird.
2. He hears a sound.
3. The man shot the rabbits.
4. Just kings ruled the nation.
5. Your teacher has often given this advice.

## PASSIVE VOICE

1. A bird was seen by me.
2. A sound is heard by him.
3. The rabbits were shot by the man.
4. The nation was ruled by just kings.
5. This advice has often been given you by your teacher.

1. Notice, that the meaning of the corresponding sentences in these examples is exactly the same. Notice also that the **forms of the verbs** are changed from active to passive voice. *Saw* becomes *was seen*; *hears* becomes *is heard*; *shot* becomes *were shot*; *ruled* becomes *was ruled*; *has given* becomes *has been given*.

2. There is a change also in the **subjects of the verbs**. In the active voice the subjects are *I, he, man, kings, teacher*; in the passive voice these words are no longer the subjects, but are used as the objects of the preposition *by*, forming adverbial phrases that modify the verb. In the active voice the direct objects are *bird, sound, rabbits, nation, advice*; in the passive voice these words become the subjects of the verbs. In brief, when we change a sentence from the active form to the passive form, **we convert the object in the active form to the subject in the passive**. If the subject of the active form is retained, it is put into a prepositional phrase modifying the verb,—*John* broke the window. The window was broken *by John*.

You can grasp this idea only by observing sentences carefully, and by practice in transforming one kind into the other. Change the following sentences into the passive form:

1. John threw the ball. 2. The cows spoiled our garden; and the crows ate our corn. 3. The waves carried away the fishermen's nets. 4. The boys built a good boat. 5. The teacher keeps us in after school. 6. The children ridicule his old-fashioned clothes. 7. The villagers have eagerly read the books in their little library. 8. The hardy British colonists subdued this wild and savage country. 9. The English people sent their convicts to Australia. 10. I shall try no such experiments.

Convert the following sentences into the active form:

1. Not a word of this shall be repeated by me. 2. All the grain has been spoiled by the rats. 3. The soil was formed from rocks by the action of the heat, cold, and moisture. 4. The Mississippi River was discovered by De Soto. 5. King Lear's heart was broken by the ingratitude and cruelty of his daughters, Goneril and Regan. 6. The walls of the old castle of Kenilworth are covered by the ivy. 7. The troops were driven back from the ramparts by a storm of bullets. 8. Gold has been discovered by the pioneers in Australia. 9. Just punishment for the crime will be fixed by the judge. 10. The soil and the forests were despoiled by the greedy and ignorant inhabitants.

## LESSON 99

### ACTIVE AND PASSIVE VOICE—Continued

In the following sentences state which verbs are in the active voice and which are in the passive:

1. The good news was quickly spread. 2. I knew you once in old Japan. 3. The real truth was never made known. 4. All night long their nets they threw. 5. She had three lilies in her hand. 6. The library at Alexandria was destroyed. 7. It is not so nominated in the bond. 8. His clothes were all tarnished with ashes and soot. 9. Forgive and you shall be forgiven. 10. The night shall be filled with

music. 11. When these books are returned he will lend you more. 12. I thrice presented him a kingly crown. 13. Rome was not built in a day. 14. Come fill up my cup, and fill up my can. 15. The fort was surrendered after it had been besieged many months. 16. Grant us in the end the gift of sleep. 17. The building was shaken by the roar of the cannon. 18. He was caught as a spy, he was condemned as a spy, he will be hanged as a spy. 19. Judge not that ye be not judged. 20. We cannot dedicate, we cannot consecrate, we cannot hallow this ground.

21. The ship was cheered, the harbor cleared,  
Merrily did we drop,  
Below the kirk, below the hill,  
Below the light-house top.

Change the voice of the verbs in the following sentences, keeping the same subject in each form. Notice that when you make the change in this way you get a different meaning. Then change the voice of the verbs, as explained in Lesson 98, and observe the difference in meaning.

EXAMPLE: *I taught him to row.*

Keeping the same subject in the passive voice: *I was taught by him to row.*

Changing to the passive voice as in Lesson 98: *He was taught by me to row.*

1. He drew his friends into the scheme.
2. They convinced him of his error.
3. You deceived us.
4. I entertained the minister last week.
5. The gardener helped many of the children.
6. The sailor brought his companions into the street.
7. Every passenger scolded them angrily.
8. The citizens illtreated the soldiers.
9. They drove the strangers out of the village.
10. The commander betrayed his friends.
11. The angry mob threatened the two speakers.
12. The old man led the people into the promised land.

## LESSON 100

## TENSES: PASSIVE VOICE

The tense forms in the passive voice, as we have seen, are different from those in the active voice. We say, *I am seen, he is seen, they were seen, she will be seen*, etc. Let us consider these passive tense forms one by one.

1. The **present tense**, passive voice, is formed by combining the present tense of the verb *be* with the past participle of the verb; as, *I am seen, he is liked, they are invited*.

2. The **past tense**, passive voice, is formed by combining the past tense of the verb *be* with the past participle; as, *I was seen, you were liked, they were invited*.

3. The **future tense**, passive voice, is formed by combining the future tense of the verb *be* with the past participle; as, *I shall be seen, you will be liked, they will be invited*.

4. The **perfect tense**, passive voice, is formed by combining the perfect tenses of the verb *be* with the past participle; as, *I have been seen, he has been invited*.

5. The **past perfect tense**, passive voice, is formed by combining the past perfect tense of the verb *be* with the past participle; as, *I had been seen, they had been invited*.

6. The **future perfect tense**, passive voice (a form seldom or never heard) is formed by combining the future perfect tense of the verb *be* with the past participle; as, *he will have been found*.

Name the tense of each verb in the following sentences:

1. We are tied by the habits we form.
2. We had been called three or four times.
3. Washington has often been called the Father of his Country.
4. Tracks were laid for a new street railway.
5. I shall be detained in my office; will the door be left open?
6. You are misled; you will not be interfered with.
7. Often had their time been given in the service of others.
8. We have been led through a dangerous path.

## Conjugation of the Passive Voice

	SINGULAR	PLURAL
<i>Present Tense</i>	{ I am called you are called (thou art called) he is called	we are called you are called they are called
<i>Past Tense</i>	{ I was called you were called (thou wast called) he was called	we were called you were called they were called
<i>Future Tense</i>	{ I shall be called you will be called (thou wilt be called) he will be called	we shall be called you will be called they will be called
<i>Perfect Tense</i>	{ I have been called you have been called (thou hast been called) he has been called	we have been called you have been called they have been called
<i>Past Perfect Tense</i>	{ I had been called you had been called (thou hadst been called) he had been called	we had been called you had been called they had been called
<i>Future Perfect Tense</i>	{ I shall have been called you will have been called (thou wilt have been called) he will have been called	we shall have been called you will have been called they will have been called

It may not be necessary to commit this conjugation to memory, though it is easy to do so if you will notice how each tense begins. You should, however, be able to tell where any one of these verb-groups belongs when you see or hear it.

## LESSON 101

## PASSIVE VOICE: RETAINED OBJECTIVE

One very peculiar form of expression needs special study at this point. If we say, *I was given the book*, it seems that *I* is the subject of the verb *was given*. Then in what case is *book*? Passive verbs do not have objects, so *book* seems not to be the object of the verb. It is not the object of a preposition. To explain this we need to know that long ago our ancestors would have expressed this idea by saying, *Me was given the book*. Here *me* was an *indirect object* (or dative), meaning to *me*. Then the sentence is clear; *book* is the subject of the verb. But gradually people had come to feel that *me was given* did not sound right; so they said *I was given*. The present form, though perfectly good English because used by every one, is not easy to explain. One way, often adopted, is to call the noun *book* a **retained objective**. If we wish to tell whether it is really an objective, we can do so by inserting a pronoun that retains its inflection and shows by its form what its case is.

I was given *him* (the dog) as a birthday present.

I was given *them* (the books).

Evidently we have made the words in this construction objective, though historically they began by being nominative.

Convert the following sentences into the passive form, and tell which words become retained objectives:

1. He offered me three dollars.
2. My brother told me the news.
3. My father taught me Latin.
4. The teacher promised us a holiday.
5. The postman handed her a valentine.

In Lesson 99, review the verbs in the first ten sentences and tell first whether they are regular or irregular, transitive or intransitive; give voice, tense, person, and number.

## LESSON 102

## MOOD IN VERBS

By the form of the verb we may indicate the way the speaker himself regards the assertion contained in the verb. For example, when we say, *To-morrow will be a clear day*, we indicate a definite belief; we make a positive assertion. But when we say, *If to-day were clear, we could go*, or *I wish the day were clear*, we imply that the day is not clear; we do not make a positive assertion, but express a condition or a wish. If again we say, *Be quiet and listen*, we use the verbs *be* and *listen* in still another way; they convey a command or request.

Let us now consider these three uses of the verb. First, when we make an assertion definitely or ask a question, we use the verb in what is called the **indicative mood**. Second, where a condition or a wish is expressed, we have the **subjunctive mood**. Third, we use for a command or request what we call the **imperative mood**.

The term **mood**, or **mode**, means the manner or way in which the action or assertion of the verb is regarded by the speaker.

1. The *indicative* mood is, as we have seen, inflected for *number* (Lesson 35), for *person* (Lesson 36), and *tense* (Lesson 41).

2. The *subjunctive* mood can now be distinguished from the indicative only in a few inflected forms; as, *he is* (indicative), *if he be* (subjunctive, old form); *I was* (indicative), *if I were* (subjunctive).

3. The *imperative* mood has no inflected form, but its subject, expressed or implied, is always in the second person. It occurs only in the present tense.

In the following sentences, tell the mood of each verb.

1. If I were you, I should not go.
2. He was ready for his share of the blame.
3. Give me my portion of the inheritance.
4. What do you know about the indicative mood?
5. Though he slay me, yet will I trust him.



## LESSON 103

## MOODS: INDICATIVE AND SUBJUNCTIVE

The indicative mood is by far the most common form. Most of the sentences that we make in conversation, most of the sentences in this book, are in the indicative mood. We can even express strong doubt in the indicative mood by introducing adverbs; as, *She is hardly to be trusted.*

The subjunctive mood as an inflected form is limited and disappearing.

In many instances, the expression of a wish, a condition, or a doubt is made in forms identical with those of the indicative mood. Though these modes of expression originally had distinct forms, these subjunctive forms have been crowded out by the indicative. We may say, therefore, that the subjunctive mood now exists only where it has a distinct inflection :

- (1) in the third person singular of the present;
- (2) in the present and past of *be*;
- (3) in the present and past of the passive voice;
- (4) in the present of the perfect tense in compounds with *if he have.*

The Verb *Be*: Subjunctive

PRESENT	PAST
If I be	If I were
If you be	If you were
If he be	If he were
If we be	If we were
If you be	If you were
If they be	If they were

The Verb *Find*: Subjunctive

<i>Present, 3d person, singular.</i>	If he find
<i>Perfect, 3d person, singular.</i>	If he have found

	PRESENT	PASSIVE	PAST
<i>Singular</i>	{ If I be found		If I were found
	{ If you be found		If you were found
	{ If he be found		If he were found
<i>Plural</i>	{ If we be found		If we were found
	{ If you be found		If you were found
	{ If he be found		If they were found

*If* is prefixed to each of these forms because *if* commonly introduces the subjunctive in English. *If*, however, is no part of the subjunctive conjugation.

In archaic or poetic use we find the form with *thou*: *If thou find, if thou be found, if thou wert found.*

That the subjunctive form is disappearing is shown in the fact that there were formerly a great many more subjunctives in the language, and that the few we now have are not always used. We hardly ever hear *If I be*, or *If he be*; but in their stead, *If I am*, and *If he is*. *If I were*, *If you were*, etc., seem to be the only forms that are holding their place in common use.

## LESSON 104

### USES OF THE SUBJUNCTIVE

The subjunctive is used, broadly speaking, for two purposes: First, to express a wish.

1. Thy kingdom *come*; thy will *be done*.
2. Long *live* the king.
3. O that our purpose *were known*!

Second, to express a doubt or condition. In this use it is preceded by a conjunction like *if*, *unless*, *though*, *although*.

1. If I *were* you, I should do this.
2. Unless he *betray* us, we shall succeed.
3. Though he *swear* by all that is sacred, he will not be trusted.

In sentences expressing a *condition*, called *conditional sentences*, we have two parts, called the *condition* and the *conclusion*.

In the conclusion are found certain verb-groups with *may, can, shall, will, might, could, should, would*. The peculiarities of verb-groups will be treated in Lesson 105. The *condition* is the subordinate clause introduced by a conjunction, like *if, unless*, and may take the subjunctive mood.

1. If he go, he will return.
2. Unless thou help us, we cannot escape.
3. If he were with us, all would be well.

Clauses that begin with *if, unless*, etc., though they are conditional clauses, do not always use the subjunctive mood.

1. If he runs, he will fall.
2. Unless you are directed, you cannot find your way.

This difference of usage is due largely to the gradual disappearance of the subjunctive referred to in the last lesson.

Sometimes the idea of doubt is expressed by a subjunctive used in a clause in the inverted order, and without the conjunction: *Were he in my place, he would do the same*.

In the following sentences, point out the subjunctive and indicative moods, and say what idea the subjunctives express:

1. God grant this be not true.
2. If we be found here, we shall be censured.
3. If you attempted this, you would surely fail.
4. I will not let thee go, except thou bless me.
5. Though they had searched all day, they had found no water.
6. Were I in need, they would help me.
7. Unless he tries, he cannot succeed.
8. If a beginning was made, nobody knew it.
9. If it be possible, live peaceably with all men.
10. Though the way is rough, we shall arrive in time.
11. Had you been willing, we might have gone.
12. I shall not complain if you have tried faithfully.
13. The boys ought to go to school whether the day is fair or not.

Could the mood be changed in any of these sentences?

## LESSON 105

## POTENTIAL VERB-GROUPS

The so-called **potential verb-groups** are formed by combining *may, can, must, might, could, would, and should* with a verb. These words are often called **potential auxiliaries**. Some grammarians treat them as constituting a special *mood* called the *potential*. They are, however, used in various ways; sometimes making statements as in the indicative mood, sometimes implying a wish or doubt as in the subjunctive. Since they have no change of form to denote mood and since their equivalents would usually be expressed in the indicative mood, they may best be treated as indicatives.

In the sentence *I may go*, the meaning is *I am permitted to go*. In the sentence *I can go*, the meaning is *I am able to go*. The statement is, therefore, a direct one, not implying a doubt or a possibility or a condition. Make several direct statements, using in each statement, *may, can, or must*.

The past forms of these potential verbs are here shown :

PRESENT	PAST
may	might
can	could
must	—
will	would
shall	should

*May, can, will, and shall* have only two tense forms, the present and the past; *must* and *ought* have only one tense, the present. They are therefore said to be **defective** verbs, that is, incomplete in their conjugation.

In combination with other verbs, *may* and *can* occur in four tenses.

<i>Present.</i>	<i>I may call (can call), etc.</i>
<i>Past.</i>	<i>I might call (could call), etc.</i>
<i>Present Perfect.</i>	<i>I may have called (can have called), etc.</i>
<i>Past Perfect.</i>	<i>I might have called (could have called), etc.</i>

*Shall* and *will* occur in the following tense forms :

<i>Future.</i>	<i>I shall call (will call), etc.</i>
<i>Past.</i>	<i>I should call (would call), etc.</i>
<i>Future Perfect.</i>	<i>I shall have called (will have called), etc.</i>
<i>Past Perfect.</i>	<i>I should have called (would have called), etc.</i>

The tense forms in which these auxiliaries are used indicate time in a rather indefinite way. *I may call* means either in present or in future time. *I might call*, although a form of the past tense, and although it once had a definite past meaning, — *I was able to call*, — now indicates rather a possible but doubtful action in the present. The tense of the word has become an indication of possibility or doubt, and thus takes up the work formerly done by the subjunctive mood. The same thing has happened to the past forms of *shall* and *will*; they do not so often indicate *tense* as *mood*. *I should call* indicates either doubt or obligation in the present tense, though the form is that of the past tense. *He would call* often indicates possibility and doubt, rather than past time. *He could call* indicates a past action definitely (*He was able to call*) and also a possible or doubtful action in the present time.

Some of these uses appear in the following sentences. Tell in each case just how the action is indicated, whether as a present or past action expressed as doubtful or possible, or a past action expressed as a fact.

1. We may go to-morrow, if we can finish this work to-day.
2. He could not believe the story.
3. This might not have happened if we had been more careful.
4. Mother says we may go now, if we wish.
5. Mother said we might go, if we wished.
6. You should be ready; you have had time enough.
7. He had nothing that he could call his own.
8. They could help us, if they would.
9. I should like to help you, if you would let me.
10. He thought he would find gold at the foot of the rainbow.

11. The boat may be late ; if so, we can catch it.
12. Father says we may use these boards, if we can carry them.
13. I might do this for you, if you would pay me.
14. He could do this to-morrow, if he would finish to-day's task at once.
15. They would be happy if they did not expect so much.
16. The frog, he would a-wooing go.

*Must* and *ought* are both defective verbs ; they have only the present tense. But both may also look towards future action ; *I ought to go to-morrow ; in fact, I must go.* But they may be used in verb-groups that expresses past action :

He must have gone.

He ought to have gone.

It is important to remember the distinction in meaning between *can* and *may*, and between *could* and *might*. *Can* and *could* express ability ; *may* and *might* express permission. See sentences, 1, 2, 11, 12, in the foregoing examples.

## LESSON 106

### VERB-GROUPS: SHALL AND WILL

With the potential auxiliaries treated above, we may include *shall* and *will*, which are also used as auxiliaries of the future tense.

*Shall* and *will* are to be distinguished in their use. If the speaker intends simply to express futurity, he uses *shall* in the first person, and in the second and third person he uses *will*.

*I shall go, you will go, he will go.*

If the speaker wishes to express determination, he uses *will* in the first person. In the second and third person he expresses determination by *shall*: *I will go, you shall go, he shall go*, etc. *I will go* in the first person expresses also a promise.

When we ask a question we use the auxiliary which would be

used in the answer: *Shall you go? We shall, if we can. Will you accept his offer? Yes, I will.*

The distinctions between *should* and *would* are the same as between *shall* and *will*.

Simple futurity is expressed by, *I should, you would, he would*, etc.

The speaker's determination is expressed by *I would, you should, he should*.

*Should* and *would* have some additional uses. *Should* is sometimes used in the sense of *ought*; as, *He should obey his father*. *Would* is used (1) to express a wish; as, *Would that he were here!* — or, (2) to express habitual action, *He would fall asleep after dinner*.

Fill the blanks with *shall* or *will*.

1. We — be destroyed unless they — aid us.
2. We — have a snowstorm.
3. I promise that I — do it.
4. — I call to-morrow?
5. — you have time to say good-by?
6. He thinks that he — get the prize.
7. He — be there without doubt; so — I.
8. I — be glad to see you, and I hope that you — come early.

Fill the blanks with *should* or *would*.

1. He — be a model candidate; we — all vote for him.
2. I — hardly know him.
3. — we be safe?
4. If it — be foggy, the boat — not start.
5. — you go if I — send a carriage?

*Had rather* and *had better* are idiomatic expressions that are now in good use for *would rather* and *would better*.

I had rather be a fool than a rogue.  
You had better take an umbrella.

## LESSON 107

## THE IMPERATIVE MOOD

When we express a command or a request, we use the imperative mood. This mood has only one form, which is the same as the second person of the present indicative, except in the verb *be*, where we use *be* instead of *are*.

1. *Close* the door.
2. *Give* me your attention.
3. *Help* to bear the burdens of the weak.

The imperative mood has three important features.

1. It is used only in the present tense.
2. It is used only in the second person.
3. It usually omits the subject.

When we express a wish regarding the action of the first or third person, we use other forms of the verb. We may say, — *May we learn to avoid this error*, or *May we learn from this experience*. In these sentences *may learn* is a *potential verb-group* (see p. 149) expressive of desire. Or we may say *Let us learn*, etc., or *Let him learn*, etc., where *let* is a sort of impersonal imperative and *learn* the infinitive used as a complement of *let*.

The omission of the subject is the rule for the imperative in all ordinary speech, except (1) when we wish to be emphatic, or definite, *John, you close the door*; and except (2) in old or poetic language, *Go thou and do likewise*, *Go ye into all parts of the earth*.

Select the imperatives in the following sentences :

1. Give freely of thy substance.
2. Come, let us go a-Maying.
3. If you're waking, call me early, Mother dear.
4. Neither a borrower nor a lender be.
5. Come, Thou almighty King.



6. Close the door, put on more logs, and draw near the fire.
7. Speak gently, it is better far  
To rule by love than fear.
8. Loose the sail, rest the oar, float away down,  
Fleeting and gliding by tower and town.
9. Strew on her roses, roses,  
And never a spray of yew.  
In quiet she reposes,  
Would that I could, too.
10. When I am dead, my dearest,  
Sing no sad songs for me ;  
Plant thou no roses at my head,  
Nor shady cypress tree :  
Be the green grass above me  
With showers and dewdrops wet ;  
And if thou wilt, remember,  
And if thou wilt, forget.

## LESSON 108

## THE INFINITIVE

We come now to certain forms of the verb that differ markedly from the forms already studied. One of these is the **infinitive**, so called because it expresses the action in an unlimited way. The infinitives may express action and may take objects, but they are not used as predicates in the way that other verbs are.

Observe the verbs in the following sentences :

1. The soldiers were ordered to march.
2. We wish you to be ready.
3. There were figs to eat.
4. To play all the time would become tiresome.

Each of these sentences contains, in addition to its own predicate verb, another verb which is not a predicate. These verbs are *march*, *be*, *eat*, and *play*. The word *to* is used with the

infinitive, except in a few cases given below. It is usual, therefore, to include the word *to* when we name the infinitive form of a verb. The infinitive of *walk* is *to walk*, of *sleep* is *to sleep*, etc. The word *to* so used is called the **sign of the infinitive**.

After certain words, however, the sign of the infinitive is omitted.

1. He bids you come.
2. They felt the wind grow stronger.
3. We dare not venture in.
4. I can see the way.
5. He might not like it.

In these sentences the word *come* is equivalent to *to come*, *grow* to *to grow* and *venture* to *to venture*. By the words *can see* we mean *are able to see*; the sign of the infinitive is not used in *potential verb-groups* (see Lesson 105), formed with *can*, *could*, *may*, *might*, etc.

Some of the other verbs after which the sign of the infinitive is omitted are : *bid*, *feel*, *have*, *hear*, *let*, *make*, *see*, *need*, *dare*.

1. I felt the wind blow.
2. I heard the rain fall.

Use the other verbs of this list in sentences with an infinitive.

The infinitive is also sometimes omitted when it can be readily understood ; as,

It is time to rise and (to) get breakfast.

The examples above are in the *present* infinitive. Verbs have also a *perfect* infinitive, which is formed by combining *have* with the past participle ; as, *to have seen*.

The passive voice also has two infinitives, formed by adding the past participle to the infinitive form of *be* ; as, *to be seen* (present), and *to have been seen* (perfect)

## 156.                      Everyday English

The four forms of the infinitive may be thus shown :

	ACTIVE	PASSIVE
<i>Present</i>	to see	to be seen
<i>Perfect</i>	to have seen	to have been seen

In the following sentences, select the infinitive forms and tell their tense and voice :

1. Are you willing to take part in the entertainment ?
2. To err is human, to forgive divine.
3. I'm to be Queen of the May, mother.
4. You ought to have been there.
5. Oh, what a day to sun me and do nothing.
6. 'Tis better to have loved and lost  
Than never to have loved at all.
7. And down by the weaver's croft I stole  
To see if the flax were sprung.
8. I meant to have offered him something better.
9. Remember to do justly and to love mercy and to walk humbly  
with thy God.
10. It had been strange, even in a dream,  
To have seen those dead men rise.
11. It is better to give than to receive.
12. He was known to have been a miser.
13. Pure religion and undefiled is, to visit the fatherless and the  
widows in their affliction, and to keep himself unspotted  
from the world.
14. You ought to be given a passport before you venture into Russia.
15. The missionary expected to be sent among the African tribes.
16. Do not leave the roses there to be trodden under foot.
17. None knew thee but to love thee, nor named thee but to praise.
18. As he died to make men holy, let us die to make men free.
19.    'Twere better by far  
To have matched our fair cousin with young Lochinvar.
20. I have just to shut my eyes  
To go sailing through the skies,  
To go sailing far away  
To the pleasant land of play

## LESSON 109

## USES OF THE INFINITIVE

The infinitive has these qualities of the verb: (1) it expresses action or being; (2) it may take an object; (3) it may be modified by an adverb. In its grammatical construction it is used as various other parts of speech.

1. As a **noun**: *To play* is natural for young animals.  
They feared *to undertake* the journey.  
He is about *to begin*.

Here *to play* is used as a noun in the nominative case; *to undertake* is used as a noun in the objective case, after the verb *feared*; and *to begin* is used as a noun in the objective case after the preposition *about*.

2. As an **adjective**: We have other work *to do*.  
Here *to do* is used as an adjective modifying *work*.
3. As an **adverb**: This fruit is not good *to eat*.  
Here *to eat* is used as an adverb modifying the adjective *good*.

Those who came *to scoff*, remained *to pray*.

Here *to scoff* is used as an adverb modifying *came*, and *to pray* as an adverb modifying *remained*.

In the following sentences, select the infinitives, and tell *as what parts of speech they are used*.

1. The young men of ancient Persia learned to ride well, to shoot straight, and to speak the truth.
2. To make money is not the same thing as to earn it.
3. This is too hard to bear.
4. Will they give us any flowers to wear?
5. It is not good to be alone.
6. When you come to stay you will be expected to work.
7. It is not safe to go there after dark.
8. You will have much to learn and much to forget.
9. We have many other places to visit.
10. He was not able to enjoy the sea voyage, being a poor sailor.
11. Maybe to say no and mean yes comes natural to women.
12. He can do nothing but sulk and complain.

## LESSON 110

## THE SPECIAL USES OF THE INFINITIVE

Two special uses of the infinitive, very common in everyday speech, need to be noticed here. If we say, *We knew him to be honest*, we are not using the objective *him* as the object of *knew*; we do not mean that we *knew him*, we mean that *we knew him to be honest*. The object of *knew* is, therefore, the phrase *him to be honest*, which is the same as saying, *We knew that he was honest*. We have, in fact, a very special construction here: an objective, *him*, as a sort of subject of the infinitive, *to be*. This is an exception to the general principle that infinitives have no subjects.

**A noun or pronoun, used after a transitive verb and as the subject of an infinitive, is in the objective case.**

We have a like construction in predicate nouns after the infinitive copula: *We knew the culprit to be him*. Here the predicate after the copula is *him*, and is in the same case as the noun *culprit*, which precedes the copula, that is, in the objective case. This follows the general rule that the predicate noun or pronoun following a copula is in the same case as the subject of the copula.

Choose the appropriate pronouns in the following sentences:

1. We supposed (she) (her) to be a good cook.
2. They found (he) (him) to be trustworthy; hence they helped (he) (him) to get on.
3. Did you know it to be (she) (her)?
4. I believe (they) (them) to be ready for any honest work.
5. I know (thou) (thee) to be a hard master.
6. He believed the joker to be (I) (me).

Change each of the foregoing sentences to the complex form with the clause introduced by *that* instead of the infinitive construction, thus: *We supposed that she was a good cook*.

## LESSON 111

## THE PRESENT PARTICIPLE

Observe carefully the italicized words in the following sentences :

1. *Falling* water makes a pleasant sound.
2. Flowers *blooming* made the windows gay.
3. We saw the cattle *eating* the tender grass.

These words are evidently forms of the verbs *fall*, *bloom*, and *eat*. One of them, *eating*, has a direct object as any transitive verb may have, and all of them imply action. Yet they are unlike verbs since they do not make assertions, and do not have subjects. The expressions *falling water*, *flowers blooming*, and *cattle eating* are clearly not sentences. On the other hand, each of these words ending with *ing* modifies a noun, and is therefore clearly an adjective. They are therefore a kind of *verbal adjective*, and are called **participles**, because they partake of, or participate in, the nature of two parts of speech. A participle is a word that expresses action, like a verb, and describes a noun, like an adjective; that is, it **partakes of the nature of a verb and an adjective**.

The present participle is formed by adding *ing* to the present tense of the verb. It expresses an incomplete action. When the verb is transitive, the participle may take an object.

The present participle has a passive form in transitive verbs; as, *being seen*, *being heard*, *being struck*.

Select the present participles in the following sentences, and tell what nouns they modify; if any of them are transitive and take an object, point out that object:

1. A rolling stone gathers no moss.
2. Turning the corner, we came upon a group of children sitting on the grass.
3. Those oxen coming up the road took a prize at the fair.

4. They have the seeing eye, the hearing ear, and the understanding heart.
5. He walked slowly, looking on the ground and seeking four-leaved clover.
6. They watched the sick child, hoping against hope.
7. If you fall, climbing those slippery stones, you will hurt yourself.
8. From street to street he piped advancing,  
And step by step they followed dancing.
9. Little white Lily sat by a stone,  
Drooping and waiting till the sun shone.
10. O moon ! in the night I have seen you sailing  
And shining so round and low.

Avoid the use of the so-called "dangling participle." Correct these sentences so that they say what they really mean :

1. Entering the town, the stores were closed.
2. Looking westward, there was a heavy cloud.

## LESSON 112

### THE PAST AND THE PERFECT PARTICIPLES

In the conjugation of verbs (Lessons 91, 92) we have seen that in the perfect tenses we use *have* or *had*, with a form of the verb known as the **past participle**; as, I have *taught*, He has *expected*. The past participle is also used in making the passive voice with some form of the verb *be*: *I am expected*, *You are taught*, *He is wanted*.

In the regular verbs the past participle is the same as the past tense and is formed by adding *d*, *ed*, or *t* to the present; as, *live*, *lived*; *expect*, *expected*;  *dwell*, *dwelt*.

In irregular verbs the past participle may or may not be the same as the past tense, and is formed in various ways (see Lesson 114), as *sold*, *put*, *written*.

The past participle expresses completed action. There is only one form for active and passive. Standing alone, the past participle of transitive verbs is passive.

## The Past and the Perfect Participles 161

Select the past participles in the following sentences and tell what noun or pronoun each modifies :

1. Defeated on every hand, he gave up hope.
2. Wheat, when ground into flour, is made into bread.
3. Stormed at by shot and shell,  
Bravely they rode, and well.
4. It is hard for him to earn a living, hampered as he is by his blindness.
5. The captive, goaded by their taunts, turned and struck the nearest man.
6. A republic, rightly governed, is an ideal state.
7. Forced to surrender, the captain handed over his sword.
8. They found the flowers beaten down by the rain.
9. When shunned and hated by the world, he found a home within the monastery walls.
10. The children do not know the ugly caterpillars when turned into butterflies.
11. Delayed by the snowstorm, the train came in an hour late.
12. The rocks, loosened by the melting ice, came crashing down the village. •
13. He found his horse already saddled and bridled.
14. And my tiny self I see  
Painted very clear and neat  
On the rain-pool at my feet.
15. Go not like the quarry slave at night  
Scourged to his dungeon, but, sustained and soothed  
By an unfaltering trust, approach thy doom.
16. The heights by great men reached and kept  
Were not attained by sudden flight.

Sometimes we wish to express the idea of the participle as completed before some other thing that is told in the sentence ; as,

*Having reached* the spring, we drank eagerly.

Here the words *having reached* evidently express an action that preceded the drinking. As a participle, it has the function of an adjective, modifying *we*. This form is called the **perfect**



**participle**, and its tense is the same as the perfect tense of the indicative mood.

In the following sentences, indicate the perfect participles, and tell what words they modify :

1. Having seen the sunrise, we went back to bed.
2. The horses were utterly weary, having galloped for three or four hours.
3. Having complained enough of your work, you had now better turn to and do it.
4. Franklin died at eighty-four, having lived a busy and useful life.

Make three sentences, using in each a perfect participle like those above, and choosing your verbs from this list: *think, teach, eat, drive, walk, talk, see*.

The participles just considered are in the active voice. There is also a perfect participle of the *passive voice*. It is found by adding *having been* to the past participle.

1. *Having been frightened*, they would not go there again.
2. We thought that, *having been well taught*, they should know better.

Select the perfect participles, active and passive, in the following sentences :

1. Having been left so often alone, he learned to amuse himself.
2. Having seen the pictures, we will now visit the museum.
3. Having done our part, we can now go away.
4. You know how hard this is, having tried it yourself.
5. Having been accused of this offense, I wish to prove my innocence.
6. Having made no friends here, I come to you for help.
7. You will be eager to have the house built, having seen and approved the plans.
8. Having been shown the way, you ought to find the house.
9. The men were glad to be in camp, having marched all day.
10. Having asked and been refused a lodging at the inn, they slept in the barn.

**A Participle is a form of a verb that is used also as an adjective.**

## LESSON 113

### INFINITIVES IN *-ING*

Another verbal form, with functions like those of the infinitive, is formed by adding *ing* to the verb. This is called **the infinitive in *-ing* or the gerund**.

1. *Swimming* is a good exercise.
2. By *choosing* good companions he kept out of temptation.
3. The Puritans condemned *dancing*.

Each of these words implies an action: the second, *choosing*, takes a direct object. But all of them are without subjects and fail to make assertions. The first is the subject of a verb; the second is the object of a preposition; the third is the direct object of a verb. In their construction they are clearly *nouns*.

Note that the infinitive in *-ing* is used as a noun, but the present participle is an adjective.

In the following sentences, explain the construction of the *infinitives in -ing* and the *present participles*.

1. This is good weather for fishing.
2. The leaves showed that a light wind was arising.
3. You cannot gain your point by demanding too much.
4. His earnest pleading with the rioting strikers had no effect.
5. They disapprove of your playing for money.
6. Hurting helpless things is a coward's idea of amusement.
7. Our birth is but a sleep and a forgetting.
8. True worth is in being, not seeming.
9. There was racing and chasing on Canobie lea.
10. They resented our having more than they.

The infinitive in *-ing* may also have an adverbial use. The boys *stumbled running*. Here, although the word *running* may seem to modify the noun *boys*, it has a closer relation to the verb *stumbled*, and is really an adverb.

Participles and infinitives are sometimes called **verbals**.

## LESSON 114

## VERBS: THE THREE STEM FORMS

In the study of the tenses and the participles we have seen that verbs have different forms. In the regular or weak verbs, so called, the forms are varied only by adding *d* or *ed* (or *t*) to the present. In the irregular or strong verbs there are many variations of form. These three forms, the present, past, and the past participle, include all the stem-forms or root-forms that any verb has (except in the verb *be*) ; so that, if we know these three forms, we can express any of the other forms of the verb that we please. These three forms are therefore called the **principal parts** of the verb. Here are a few examples :

PRESENT	PAST	PAST PARTICIPLE
live	lived	lived
happen	happened	happened
join	joined	joined
know	knew	known
arise	arose	arisen
put	put	put

The regular verbs offer no difficulty. But one is sometimes in doubt about the forms of the irregular verbs. Shall one say *having drunk*, or *having drank*? The list in Lesson 115 is for reference.

Here are a few irregular verbs. See if you can give correctly the principal parts of each.

Beat, begin, bite, break, burst, choose, cling, come, dig, draw, drink, drive, eat, fall, fling, let, lie (to recline), mean, read, ride, ring, sing, rise, shine, slide, speak, strive, swear, swim, swing, take, tear, throw, wear, win, wind, write.

It is particularly important to be familiar with these irregular verbs because they are among the most commonly used words in our ordinary, everyday speech.

## LESSON 115

## A LIST OF IRREGULAR VERBS

The following table is for reference, and not to be committed to memory. Archaic and unusual forms are omitted. Verbs ending in *d* in the present, with *t* in the past, like *spend*, *spent*, are regarded as regular, and therefore omitted from the list. An asterisk (\*) indicates that the form in *d* or *ed* is also in use.

PRESENT	PAST	PAST PAR.	PRESENT	PAST	PAST PAR.
abide	abode	abode	dream	dreamt *	dreamt *
arise	arose	arisen	drink	drank	drunk
awake	awoke *	awaked	drive	drove	driven
am (be)	was	been	eat	ate	eaten
bear	bore	borne, born	fall	fell	fallen
beat	beat	beaten	feed	fed	fed
begin	began	begun	feel	felt	felt
bend	bent	bent	fight	fought	fought
beseech	besought	besought	find	found	found
bet	bet	bet	flee	fled	fled
bid (order)	bade	bidden	fling	flung	flung
bid (offer)	bid	bid	fly	flew	flown
bind	bound	bound	forbear	forbore	forborne
bite	bit	bitten	forget	forgot	forgot, forgotten
bleed	bled	bled	forsake	forsook	forsaken
blow	blew	blown	freeze	froze	frozen
break	broke	broken	get	got	got, gotten
breed	bred	bred	give	gave	given
bring	brought	brought	go	went	gone
burst	burst	burst	grind	ground	ground
buy	bought	bought	grow	grew	grown
cast	cast	cast	hang	{ hung	hung
catch	caught	caught		{ hanged	hanged (executed)
chide	chid	chidden	have	had	had
choose	chose	chosen	hear	heard	heard
cleave	cleft	cleft	heave	hove *	hove *
cling	clung	clung	hew	hewed	hewn
come	came	come	hide	hid	hidden
cost	cost	cost	hit	hit	hit
creep	crept	crept	hold	held	held
cut	cut	cut	hurt	hurt	hurt
deal	dealt	dealt	keep	kept	kept
dig	dug	dug	kneel	knelt *	knelt *
do	did	done	knit	knit *	knit *
draw	drew	drawn	know	knew	known

PRESENT	PAST	PAST PAR.	PRESENT	PAST	PAST PAR.
lay	laid	laid	slit	slit	slit
lead	led	led	smite	smote	smitten
learn	learnt *	learnt *	sow	sowed	sown
leave	left	left	speak	spoke	spoken
let	let	let	speed	sped	sped
lie (recline)	lay	lain	spin	spun	spun
light	lit *	lit *	spit	spit, spat	spit
lose	lost	lost	split	split	split
make	made	made	spread	spread	spread
mean	meant	meant	spring	sprang	sprung
meet	met	met	stand	stood	stood
mow	mowed	mown *	stave	stove *	stove *
pay	paid	paid	steal	stole	stolen
put	put	put	stick	stuck	stuck
quit	quit	quit	sting	stung	stung
read	read	read	strew	strewed	strewn
rend	rent	rent	stride	strode	strode, strider
rid	rid	rid	strike	struck	struck, stricken
ride	rode	ridden	string	strung	strung
ring	rang	rung	strive	strove	striven
rise	rose	risen	swear	swore	sworn
run	ran	run	sweat	sweat	sweat
say	said	said	sweep	swept	swept
see	saw	seen	swell	swelled	swollen
seek	sought	sought	swim	swam	swum
sell	sold	sold	swing	swung	swung
send	sent	sent	take	took	taken
set	set	set	teach	taught	taught
shake	shook	shaken	tear	tore	torn
shear	shore *	shorn *	tell	told	told
shed	shed	shed	think	thought	thought
shine	shone	shone	thrive	throve *	thriven *
shoe	shod	shod	throw	threw	thrown
shoot	shot	shot	thrust	thrust	thrust
show	showed	shown	tread	trod	trodden
shrink	shrank	shrunk	wake	woke *	woke *
shut	shut	shut	wear	wore	worn
sing	sang	sung	weave	wove	woven
sink	sank	sunk	wed	wed	wed *
sit	sat	sat	weep	wept	wept
slay	slew	slain	wet	wet	wet
sleep	slept	slept	win	won	won
slide	slid	slid,	wind	wound	wound
sling	slung	slung	wring	wrung	wrung
slink	slunk	slunk	write	wrote	written

## LESSON 116

## PARSING VERBS

In parsing a verb we say whether it is regular or irregular, transitive or intransitive, and give its voice, mood, tense, number, and person, and its subject; or, if the verb form is infinitive or participle, we give its relation to the word it modifies.

EXAMPLE: 1. The wounded soldiers were carried into the hospital. *Wounded* is a past passive participle, from the regular, transitive verb *to wound*, and is here an adjective modifying the noun *soldiers*. *Were carried* is a verb, of the regular conjugation, transitive, in the passive voice, indicative mood, past tense, third person, and plural number; its subject is *soldiers*.

Parse the verbs in the first exercise in Lesson 99.

## LESSON 117

## REVIEW OF VERBS

**Verbs are words that assert something.** A verb may consist of several words. Then it is called a **verb-group** (or **verb-phrase**).

The simple predicate of a sentence is always a verb or a verb-group.

Most verbs express action. Verbs whose action is incomplete are called **transitive**, and words used to complete their action are called **objects**. Verbs that do not require an object to complete their meaning are called **intransitive**.

The verb *be* and a few others are called **copulative**, because they connect their subjects with other words called **predicate complements**. The complement of a copulative verb may be a **predicate noun** or a **predicate adjective**.

Verbs have **number** and **person** in agreement with their subjects.

**TENSE.** Verbs have an inflection to express **tense**, the time of their assertion or action.

**Regular verbs** are those that form the **past tense** by adding *d*, *ed*, or *t* to the form for the present.

**Irregular verbs** are those that form the **past tense** by changing the stem of the verb or in some other way than the regular verbs.

The **future tense** is formed by using the form for the present tense with *shall* and *will*.

The **perfect tense** is formed by using the past participle with the various forms of the auxiliary verb *have*.

**Progressive** forms of the verb are formed by combining the present participle with various forms of the verb *be*.

**Emphatic** forms for the present and past are formed by combining the present tense with the auxiliary verb *do*.

**VOICE** is a property of transitive verbs. In the **active voice** the subject of the verb is the doer of the action. When the active form is changed to the **passive**, the objects or receivers of the action become the subjects. The **passive voice** is formed by using the past participle with forms of the verb *be*.

**MOOD** is the manner or way in which the assertion or action of the verb is regarded by the speaker. There are now very few differences of inflection to express mood.

The **indicative mood** is the common form. It is used to make a statement or ask a question, but it is now also often used to perform the tasks of the other moods.

The **subjunctive mood**, which formerly had many distinct forms to express a wish or a condition, now has distinct forms only in the past and present of *be* and in the third person singular present of most verbs.

The **imperative mood**, used to express a command or an entreaty, is found only in the present, with a subject *you*, usually unexpressed.

The **potential verb-groups**, formed by combining *may*, *can*, *must*, *might*, *would*, *should*, with the present form of verbs, have some peculiarities but may be best considered as **indicative**.

**VERBALS.** The **infinitive** and the **participle** are two forms of the verb that differ widely from all others. They indicate action and they may take objects, like other forms of the verb; but they are used in the sentence as nouns, adjectives, and adverbs.

The **infinitive**, usually with its **sign** *to*, has four forms: a present active, *to see*; present passive, *to be seen*; perfect active, *to have seen*; perfect passive, *to have been seen*. It has many uses in the sentence, as noun, adjective, and adverb.

The **participle** has five forms: present active, *seeing*; present passive, *being seen*; perfect active, *having seen*; perfect passive, *having been seen*; and the past participle, active or passive, *seen*. Participles

are used in the conjugation of the verb and also as **adjectives** modifying nouns.

Verb forms in *-ing* are sometimes used as nouns. They are called **infinitives in -ing** or gerunds.

**PRINCIPAL PARTS.** The three stem forms, present, past, and past participle, indicate all the changes in the stem of irregular verbs. They are called the principal parts of a verb.

## LESSON 118

### PREPOSITIONS

There are certain important little words in English called **prepositions**. Among the most common of them are *in, on, out, to, at, above, below, before, behind, after, with, of, through, from*. They generally indicate some relationship of time or place. Let us consider what their *grammatical* character is. Observe the following sentences :

1. I gave the book *to* him.
2. They were *in* the house.
3. We begin work *after* Christmas.
4. He came *with* me.
5. The deer ran *through* the forest.

In the first sentence the preposition serves to indicate the relation between the giving of the book and *him*. In the second sentence, the preposition shows where they were with reference to the house, that is not on it, nor outside it, nor above it, but within its walls. What do the other prepositions show? Observe that each preposition stands before a noun or pronoun, introduces a prepositional phrase, and indicates the relation of the noun or pronoun to some other part of the sentence. **A preposition shows the relation between a noun or pronoun and some other word.**

A preposition may sometimes be made up of several words, as *because of, in spite of, up to, out of, aside from, according to*, etc.



In the following sentences point out the prepositions and tell between which words they show the relation.

EXAMPLE: *They ran quickly into the house.* *Into* is a preposition, and shows the relation between *ran* and *house*.

1. Come with me.
2. The boy closed the door of the closet.
3. The rains in autumn fill the wells of the country.
4. I can see through a millstone when there is a hole in it.
5. At the center of the square stood a large monument.
6. He came in spite of my protests.
7. Go into the office, and get my fountain pen out of my desk.
8. We heard from every quarter about your brave action.
9. Underneath the ground the seeds lay throughout the long winter.
10. After the rain came the rainbow.
11. The captain's voice was heard above the roar of the waves.
12. We eat no meat during Lent.
13. They answered according to their knowledge.
14. We have come in accordance with your instructions.
15. Out of the strong came forth sweetness.
16. He came to the city before his tenth birthday.
17. Get thee behind me, Satan.
18. I have other reasons aside from my poverty for not going with you.
19. It is against my principles to be absent from my duty.
20. Upon my word, you have drawn us into a pretty mess!

Sometimes the preposition is so closely joined to the meaning of the verb as to be, in fact, a part of the verb. If we say, *He laughs at them*, although *at* is a preposition, the expression *laugh at* is equivalent in force to a single word like *ridicule* or *defy*. (See Lessons 79 and 82.)

1. *Think of* me sometimes.
2. He *looked at* the work, and went away.
3. The men *fell to*, and soon emptied the dishes.
4. The two men *passed him by*.
5. He *ran up* a big bill at the grocer's.

## LESSON 119

### CONJUNCTIONS

Another class of small but important words is called **conjunctions**. Among the most common are *and*, *but*, *or*, *if*, *because*, *since*, *when*, *while*, etc. The use of the conjunction is to connect words or groups of words with one another.

1. Jack *and* Jill went up the hill.
2. Jack fell down *and* broke his crown.

In the first sentence the conjunction *and* connects only the words *Jack* and *Jill*; in the second sentence the conjunction *and* connects the group of words *Jack fell down* with the group of words *broke his crown*.

In the following sentences point out what words or groups of words the conjunctions connect :

1. That's the way for Billy *and* me.
2. Come *and* live with me.
3. Silver *or* gold have I none.
4. He came *since* I arrived.
5. Do this *because* it is right.
6. Please call on my friend Jack *while* you are there.
7. Dinner is ready, *but* we can wait a few minutes.
8. The dog will love you *if* you treat him kindly.
9. Tell me *why* you were tardy.
10. They thought *that* there was a pot of gold at the foot of the rainbow.

In the following sentences find the conjunctions and show what words or groups of words they connect. Which of them join a subordinate clause to a principal clause?

1. The rain descended, and the floods came, and the winds blew.
2. Make hay while the sun shines.
3. We can resume our journey when the storm is over.
4. Do you know how you did this?
5. The road will be dark unless the moon is shining.
6. The squirrels always know whether the nuts are ripe.
7. They came back because they heard us call.
8. We must go down to see the ship before she sails away.

9. The strawberries will ripen after the grass has grown green.
10. Do you think that I am so easily deceived?
11. You were called, but you did not come.
12. You need us; therefore we have come.
13. Who has seen her wave her hand,  
Or at the casement seen her stand?
14. It's dull in our town since our playmates left.
15. The helmsman steered, the ship moved on;  
Yet never a breeze upblew.
16. Come into the garden, Maud,  
For the black bat night has flown.
17. He has no part nor lot in it.
18. "Good speed!" cried the watch as the gatebolts undrew.
19. If you have tears, prepare to shed them now.
20. When I was a beggarly boy,  
And lived in a cellar damp,  
I had not a friend nor a toy,  
But I had Aladdin's lamp.

## LESSON 120

## CONJUNCTIONS: COÖRDINATE AND SUBORDINATE

In Lesson 119 we have seen that conjunctions are used to connect words, phrases, and clauses in sentences. But they do not merely connect these elements; they indicate the nature of the relation between the ideas which they connect. Thus, if we say,

Give me an apple *and* a pear,

we mean something quite different from,

Give me an apple *or* a pear.

If we say,

Mary will come *and* Ruth will stay,

it means a different thing from

Mary will come *if* Ruth will stay.

A further study of these differences in the kinds of conjunctions is very desirable. Young writers are prone to link their sentences and clauses together with *and*, when other conjunctions would much better express the real relations between the sentences. The proper use of conjunctions shows that we are thinking clearly in our speaking or writing.

Conjunctions may be broadly divided into two classes: the **coördinate conjunctions** and the **subordinate conjunctions**. The coördinate conjunctions connect like elements of the sentence:

James *and* Henry are at school.

They were late, *but* hurried off after breakfast.

that is, two words, two phrases, two independent clauses, or any two elements that are independent of each other.

The principal *coördinate conjunctions* are *and*, *but*, *or*, *nor*, *nevertheless*, *yet*, *therefore*, *as well as*. When two clauses are united by one of these conjunctions they make a compound sentence, as in the example: *They rose late, but hurried off after breakfast*.

Join the following pairs of sentences into single sentences by using one of the conjunctions above. In choosing the conjunction, notice carefully the meaning of the sentences and their relation to each other.

1. The sun rose clear. The day was fair.
2. The sun rose clear. The sky was cloudy at noon.
3. He deserves help. I will help him.
4. He is awkward and bashful. He is a good student.
5. The house was unsafe. It was condemned by the authorities.

Conjunctions used in pairs are called **correlative conjunctions**; as, *both . . . and*, *either . . . or*, *neither . . . nor*, *not only . . . but also*.

1. *Both* hand *and* eye are trained.
2. He will *neither* study *nor* play.
3. Grammar *not only* trains us to think *but also* helps us to speak.

In a negative sentence we use the correlatives *so . . . as*, instead of *as . . . as*: He is not *so* tall *as* I.

The *subordinate conjunctions* connect subordinate clauses with the clauses on which they depend.

I will go, *if* you will finish this work.

He hoped *that* they would see the light *though* the night was foggy.

In the first of these sentences, the subordinate conjunction *if* connects a subordinate clause with an independent clause. In the second sentence, the subordinate conjunction *that* connects a subordinate clause with an independent clause, and the conjunction *though* connects a subordinate clause with another.

Among the more common subordinate conjunctions are: *although, though, as, as if, because, if, lest, since, than, that, unless, whether, so that, even if, provided that, when, where, while.*

Combine the following pairs of sentences, by one of the preceding conjunctions, changing them wherever it is necessary:

1. They are determined to have their own way. They know they will suffer for their willfulness.
2. I cannot go to the circus. I have no money.
3. He cannot go to the circus. Some one gives him a ticket.
4. He walks slowly. He is very tired.

Insert an appropriate conjunction in each of the blanks in the following sentences:

1. The sky looks — there would be rain soon.
2. No one knows — he will live to be old.
3. They stepped softly — they should be heard.
4. How do you know — I was there?
5. Tell us, please, — you are going or not.
6. No one can do this better — we can.
7. The flowers were all parched — there had been no rain.
8. — you insist, I suppose — we must yield.
9. — wishes were horses, beggars might ride.
10. Come back early — we may have time for a game of tennis.

Are there any of these sentences where you could properly use either one of two conjunctions? Would it make any difference in the meaning of the sentence?

## LESSON 121

## SUBORDINATE CONJUNCTIONS—Continued

It is our custom to say many things in short or elliptical forms. A clause is often shortened to a phrase or even to a word. For example, *They will often fight larger animals, if cornered.* Here the words *if cornered* mean *if they are cornered*. Thus, the subordinate conjunction *if* is seen to connect with the principal clause of the sentence, an elliptical expression abridged from a subordinate clause.

In the following sentences, point out the expressions that are equivalent to a subordinate conjunction and its subordinate clause:

1. They must obey, whether willingly or unwillingly.
2. Unless sick or disabled, the soldiers marched bravely on.
3. We shall persevere, even though discouraged.
4. The clouds burst into rosy colors as if on fire.
5. If granted, the privilege will be useful to us.
6. When in doubt, lead trumps.

Shorten the subordinate clauses in the following sentences.

1. Though we were footsore and weary, we trudged on.
2. If they are frightened, they will call for help.
3. We cannot hope to become citizens unless we are properly instructed.
4. While they were pitching the tent, the guides heard a wolf.
5. We shall regret many a lost day when we are old and useless.
6. It was all the more tragic an error, because it was so unnecessary.

Make six sentences, using in each of them one of the following subordinate conjunctions: *as if, since, whether, provided that, unless, than*.

Many adverbs, as *when, where, while, why*, are used as conjunctions, and still retain something of their force as adverbs of time, place, manner, and degree. The clauses which they introduce usually modify the verb. (See Lessons 79 and 80.)

## LESSON 122

## INTERJECTIONS

There are a few words used to express feeling, which differ from all the other parts of speech in the fact that they do not have any relation to the other words of the sentence, but stand independently or absolutely. These words are called **interjections**. The word *interjection* itself means something *thrown in*. The more common interjections are *O, oh, alas, fie, hey, heigho, mercy, hark, hurrah, lo, pshaw, halloo, aha, bah, ho, when*.

1. Alas ! our good captain is dead.
2. Hurrah ! to-morrow will be a holiday.
3. Fie, fie ! my lad ; this will never do.
4. Heigho, the wind and the rain,  
For the rain it raineth every day.
5. Hey there ! you are on my flower beds.
6. Pshaw ! I don't believe a word of it.
7. My, isn't this a short lesson !

Make six sentences using a different interjection in each.

## LESSON 123

## WORDS, PHRASES, AND CLAUSES AS PARTS OF SPEECH

Throughout this book we have seen that it is the *function* of a word, the way it is used in a sentence, that determines its part of speech. Many words are used in two or more ways. Here are a few instances :

1. The same word may be noun or adjective.  
Grass is *green* (adjective).  
*Green* is made of blue and yellow (noun).
2. A word may be noun or verb.  
We like to see the *sun* (noun).  
We like to *sun* ourselves (verb).

## 3. A word may be adjective or adverb.

My watch is too *fast* (adjective).

My watch runs too *fast* (adverb).

## 4. A word may be adverb or preposition, or interjection.

Throw the ball *down* (adverb).

They slid *down* the hill (preposition).

*Down!* Fido. Your feet are muddy (interjection).

## 5. A word may be a preposition or a conjunction.

Wait *for* me *for* I am tired.

The term **phrase** is used for a *group of words* which are thought of together and spoken much as if they were one word. It is often limited to

(a) **Prepositional phrases**, introduced by prepositions. These have either an adjective use, — Ponce de Leon sought the fountains of *perpetual youth*; or an adverbial use, — Columbus sailed *through an unknown sea*.

(b) **Verb phrases** or **verb-groups**, a verb formed by two or more words: *is going, have seen, will be called*, etc.

The term *phrase* is, however, often applied to other groups of words, as

(c) **Noun phrases**. *The Governor of New York* lives in Albany. The group of words italicized is used as a noun, the subject of the verb *lives*.

Sometimes phrases are named from the form of the verb that introduces them.

(d) **Infinitive phrases**. *To go to bed early* is a good practice.

(e) **Participial phrases**. The cows stood in the shade *chewing their cuds*.

Clauses may be used as different parts of speech.

(a) **Noun clauses**. We understand *what you have come for* (object). *What you say* is perfectly clear (subject).

(b) **Adjective clauses**. This is the house *that Jack built*.

(c) **Adverbial clauses**. I live *where winter comes early*.



## CHAPTER V. SYNTAX AND COMPOSITION

At the beginning of this book we took up the study of the structure of the sentence. The sentence is the *grammatical unit*, the elements of which we study in grammar. The sentence is also the *unit of expression*; each idea finds its complete expression in a sentence.

In the following lessons we again apply some of the principles we have learned to the art of expression. Skill in handling the elements of which sentences are made is essential to clear and effective speaking and writing.

### LESSON 124

#### BUILDING COMPOUND AND COMPLEX SENTENCES

Unite the following groups of sentences into compound sentences, abridging and altering the expressions when necessary. Do not use *and* if any other conjunction is better.

1. Revenge is wicked. It is natural.
2. They left the house early. They bolted the door. On their return, they found it burst open.
3. Give freely of your time. Give freely of your labor. Your reward will come to you.
4. The day is done. The darkness falls from the wings of night.
5. The squirrel ran up the tree. He ran out on a limb over our heads. He sat there and chatted angrily at us.
6. David was a mere boy. He was brave. He faced the giant Goliath. He slew him.
7. The Indians lived in tents. The tents were covered with skins and birch bark. The Indians got their food mainly by hunting.

8. The airship is a modern invention. It was dreamed of long ago.
9. The apple dealer was old. He came to the street corner every day. He sold pies and cookies as well as apples.
10. Govern your temper. You will make friends.

Some of these groups of sentences could also be combined into effective complex sentences. Try them, and see the results.

## LESSON 125

### ADJECTIVE PHRASES AND CLAUSES

Any clause that has the function of modifying a noun or pronoun is called an adjective clause. The most common form of adjective clause is the *relative clause*, whose introductory word is a relative pronoun: *Here are the flowers which we found.* Here, clearly, the clause *which we found* modifies *flowers*. Do not forget that the relative pronoun is sometimes omitted. *This is the ball I lost.* (See Lessons 60 and 62.)

Sometimes we have a relative clause introduced by a conjunctive adverb that has the meaning of a relative. *This is the place where we were lost.* *Where* is here equivalent to *in which* or *at which*. (See Lesson 79.)

Indicate the adjective clauses in the following sentences, and tell what substantives they modify:

1. These are the books that I studied.
2. It was the time when lilies blow.
3. The music which we heard was made by the shepherd who was tending his flock on the hills.
4. Was this the room where I saw the picture?
5. The time has come that we must make our decision.
6. Give me a good reason why you cannot come.
7. The sun shone on the mountain top, whither we were directing our steps.
8. The friends he had made were his reward.
9. He jests at scars who never felt a wound.
10. I look up to the hills, whence cometh my help.

Since the *adjective phrase* and the *adjective* have the same function as the *adjective clause*, one may often be substituted for the other without changing the meaning of the sentence.

EXAMPLE: A man who is idle } cannot succeed.  
An idle man }

Here is a traveler { who came from the south.  
                                  { from the south.

In the following sentences replace the adjective clause by an adjective or an adjective phrase.

1. His debts, which were many, were paid by his father.
2. The star which shines in the evening is almost red.
3. The books which belong to the public library should be as carefully used as if they were our own.
4. A house that is freshly painted shines in the sunlight.
5. A fire that glows and brass that shines are a homelike sight.
6. There were two roads that led to the village which was in the valley.
7. There was a large elevator which carried freight.
8. The tablecloth had some stains which were made by fruit.
9. The flowers that come in the spring are very welcome.
10. The cold winds that blew over the lake in the winter soon put an end to pleasure sailing.

## LESSON 126

### SUBSTANTIVE PHRASES AND CLAUSES

Groups of words may, as we have seen, be used as single words in performing the functions of parts of speech. Thus, in *down through* the woods, the words *down through*, although two words, are a preposition.

As *if* is a conjunction. *To the right* is a phrase that may be used as either adjective or adverb. Indeed it is often a mere matter of custom whether the words in such groups are written separately or as one word; for example, we write *none the less*

as three words, but *nevertheless* as one word, simply because it is the custom so to write them.

Among the groups of words that may be used as nouns (or substantives) are both phrases and clauses. Here are some *phrases* used as nouns:

1. *Eating to excess* is bad for the health.
2. Boys easily learn *to swim*.
3. *For our country* was their motto.

In the following sentences we have clauses used as nouns:

1. *That you have wronged me* doth appear in this.
2. They will misunderstand *whatever we do*.
3. Keep a careful record of *how the temperature varies*.
4. There are many reasons *why we cannot come*.
5. It was a pity *that he could not stay*.

In the first of these sentences the *substantive clause* is the subject of the verb *doth appear*; in the second, it is the object of the verb *will misunderstand*; in the third, it is the object of the preposition *of*; in the fourth, the clause is in apposition with the noun *reasons*; in the fifth, it is the subject of the verb *was*, the introductory word *it* being only an *expletive*.

In the following sentences point out the phrases and clauses used as nouns, and tell the use of each in the sentence:

1. We know where the blackberries grow.
2. To photograph a bird is a finer thing than to kill it.
3. Learn to control your temper and to speak kindly.
4. I think that you did right.
5. We need not care how they criticize us, if we believe that we are doing right.
6. It will not be easy to build a dam in this swift water.
7. It happened that the bridge gave way.
8. Whatever is right we will try to do.
9. His only excuse was that he forgot.
10. Do you know any reason why you should be granted this favor?
11. A stitch in time saves nine, is an old and wise proverb.
12. Do you know the proverb, a rolling stone gathers no moss?

## LESSON 127

## ADVERBIAL CLAUSES

Any clause that has the function of an adverb is called an **adverbial clause**. (See Lessons 80 and 121.) Note the clauses in italics in these sentences :

1. The men stopped *when the whistle blew*.
2. They had begun *before the sun was up*.

In the first sentence, the clause modifies the verb *stopped*; in the second, it modifies the verb *had begun*.

Adverbial clauses are often named according to the nature of the idea they express.

1. Some indicate *time*; as in the two examples just given. These are *adverbial clauses of time*.

2. There may be *adverbial clauses of place* :  
The deer hid *where the woods were thickest*.

3. Other adverbial clauses indicate *manner*.  
The boys marched in single file, *as the Indians do*.

4. They may indicate *cause*.  
We eat *because we are hungry*.

5. Or, they may indicate *purpose*.  
We exercise *that we may grow strong*.

6. Or *result*.  
The child cried so loud *that we could not sleep*.

7. Clauses of *condition* are very common.  
You will hurt yourself *if you fall*.

8. The idea of *concession* is conveyed in clauses introduced by *though, although, even if, etc.*

You cannot fly *though you may try and try*.

9. *Comparison* is sometimes indicated by a clause.  
The bears destroyed more *than they ate*.  
I am as tall *as you are*.

## Compound and Complex Sentences 183

In the following sentences indicate the adverbial clauses, tell what words they modify, and what is the nature of each clause.

1. If we surrender we shall be held as prisoners.
2. Since you demand it I will tell you the whole truth.
3. Since we came we have had not one clear day.
4. They mended their moccasins while they waited for supper.
5. They built the hut carefully so that it kept out the rain.
6. They worked so faithfully that they were ready for the storm.
7. The rain fell as if it would beat the roof in; but the roof was so tight that none came through.
8. They slept soundly, although the noise of the storm kept up all night.
9. In the morning they felt refreshed, although they had gone to bed very tired.
10. Life in camp seemed restful to them, although they had few comforts and no luxuries.

### LESSON 128

#### COMPOUND AND COMPLEX SENTENCES: PUNCTUATION

The parts of a compound or a complex sentence may be connected by a conjunction, or have no conjunction between them.

1. The winds blew and the rain descended.
2. I came, I saw, I conquered.

Where a conjunction is used there may be no punctuation mark, or there may be a comma or a semicolon. Where no conjunction is used, there must be a comma or a semicolon.

1. After the fires went out, the house grew cold.
2. We cannot stay at the hotel, for we have no money.
3. Give us work; you will have no cause to regret it.
4. The guests are met, the feast is set,  
May'st hear the merry din.
5. We have wandered all day through the mud of these country roads; we are too tired and discouraged to go on.

Where the clauses are short, and the connection in meaning is close, as in the second and fourth examples, the comma is used. Where the connection is not so close, or where the clauses are long, as in the third and fifth examples, we use the semicolon.

Connect the following groups of sentences each into one compound or complex sentence, changing the expressions if necessary. Use your best judgment as to the proper conjunction, and the proper punctuation mark.

1. We have been playing in the rain. We are very wet.
2. We have been playing in the rain. We are not very wet.
3. Night's candles are burnt out. Jocund day stands tiptoe on the misty mountain top.
4. I built a fire. Jack brought water from the spring. May soon had our coffee made.
5. The clouds gathered thicker and blacker through the entire afternoon. About sunset the rain broke on us in all its fury.
6. Through the streets ran a sound of galloping horses. People began to run in various directions. Presently we heard a cry of Fire !
7. Come into the house. Close the door. It is not safe to be on the street in such a crowd.
8. My cat is quiet. My dog is noisy.
9. My cat is lazy. She catches no mice. She sleeps all the time.
10. The train is late. We shall not catch it.
11. The people of Killingworth killed off all the little birds. They were glad to bring more birds in next year.
12. He is a learned man. He does not know everything.

## LESSON 129

### INDEPENDENT ELEMENTS

We have seen that certain words or groups of words are used independently in a sentence. They do not modify any word in the sentence, and are not governed by any part of the sentence. Among these are nouns or pronouns used in address.

*James*, close the door.

Words used in exclamation are independent.

*Nonsense!* I don't believe a word of it.

Phrases and some adverbs are often used independently. So far as they have any modifying function at all, they modify *the whole sentence*, and not any part of it.

*In the first place*, Cranford is in possession of the Amazons.

*To tell the truth*, I was a little frightened.

*However*, there is no use going farther.

I shall not try, *either*.

Clauses are also used in this independent relation.

We are learning, *thank God*, that war is horrible.

Men are, *it would seem*, becoming more civilized.

In the following sentences, point out the words, phrases, and clauses used independently.

1. Mercy, how can you say such a thing?
2. To speak plainly, my patience is exhausted.
3. In fact, we have reached the end of our hopes.
4. As the familiar poem puts it, man was made to mourn.
5. For my part, I had never had much experience.
6. Moreover, the plan will not do at all.
7. There will not, you may depend upon it, be another opportunity like this.
8. We found our way home again, thanks to the moonlight.
9. Teachers are, you see, very much like other people.
10. Not to mince matters, our answer to your proposal is No.
11. The time for spring, it is true, was April; but, so far as we can see, we might be still in February.
12. As for me, I do not see my way clear in the matter.

Independent elements are set off from the rest of the sentence by commas.

Make sentences in which you introduce the following words or groups of words as independent elements : *moreover, however, indeed, first, in fact, in truth, so far as I can see, at any rate, it seems to me, as the good Book says.*



## LESSON 130

## ANALYSIS AND DIAGRAMS

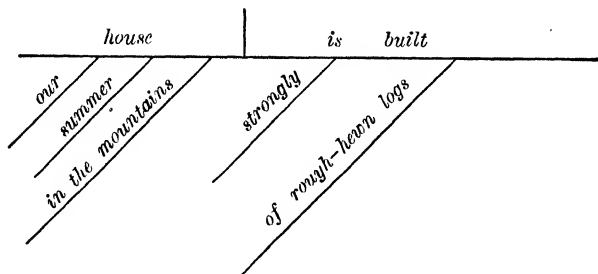
Throughout this book we have been studying the structure of sentences. The book began with the analysis of the sentence (Lessons 5, 11, and 19); and it may well end with a brief survey of the relations of the parts of the sentence to each other.

1. Simple sentences are analyzed by naming the complete subject and the complete predicate, and then giving the simple subject with its modifiers and the simple predicate with its modifiers.

*Our summer house in the mountains is strongly built of rough-hewn logs.*

The complete subject is *our summer house in the mountains*; the complete predicate is *is built of rough-hewn logs*. The simple subject is *house*, and its modifiers are *our*, *summer*, and *in the mountains*. The simple predicate is *is built*, and its modifiers are *strongly* and *of rough-hewn logs*.

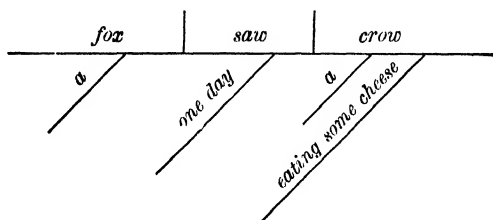
This analysis can be indicated by a diagram as follows :



In this method of diagramming the simple subject and the simple predicate are on the horizontal line and separated by a vertical line. The modifiers are attached to the subject or predicate along the lines extending downward.

Where we have a transitive verb and an object we put on the horizontal line the simple subject, the simple predicate, and the object without its modifiers, separating them by vertical lines, and attaching the modifiers along the lines extending downward.

*A fox one day saw a crow eating some cheese.*

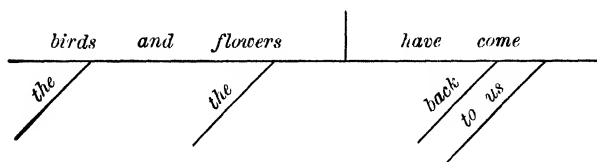


Where we have a copula and a predicate noun or pronoun, we arrange the simple predicate and predicate nominative as we do the simple predicate and object above.

Where a subject or other essential part is omitted, as in the imperative mood or in elliptical sentences, supply the missing part, putting it in parenthesis.

Compound subjects or compound predicates may be written together :

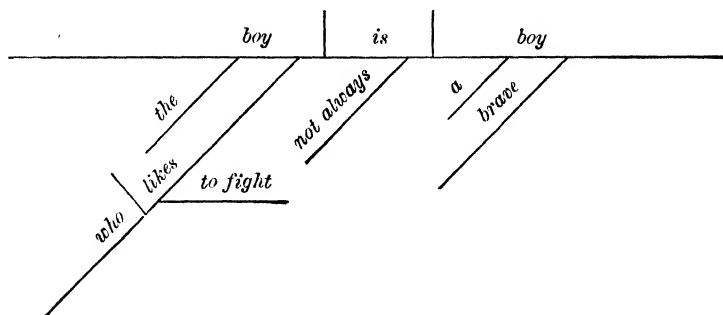
*The birds and the flowers have come back to us.*



2. Compound sentences should be treated as two or more simple sentences and should be analyzed and diagramed accordingly.

3. Complex sentences should be divided first into the whole subject and the whole predicate.

*The boy who likes to fight is not always a brave boy.*

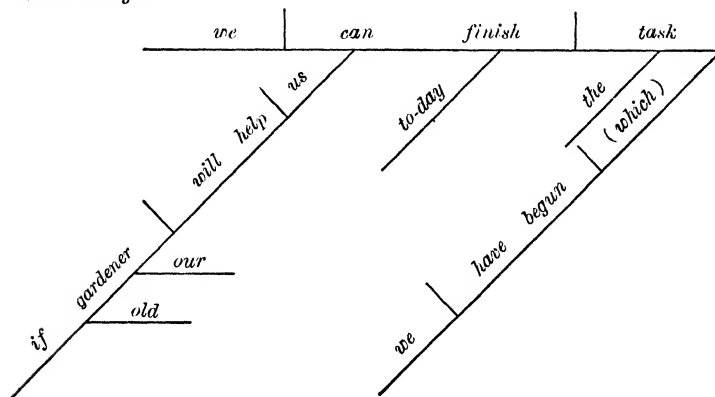


The complete subject is *The boy who likes to fight*, the complete predicate is *is not always a brave boy*.

The simple subject is *boy*, modified by *the*, and *who likes to fight*; the simple predicate is *is*, the modifiers *not always*; the predicate nominative is *boy*, modified by *a* and *brave*.

The subordinate clause *who likes to fight* has for its subject *who*, for its predicate *likes to fight*. Its simple subject *who* has no modifiers; its simple predicate *likes* is modified by *to fight*.

*If our old gardener will help us, we can finish to-day the task we have begun.*



In the two foregoing examples the subordinate clause is treated as an adjective or an adverb, according to whether it modifies a noun or a verb, and is itself analyzed as a sentence. The analysis is indicated in the diagram in the dependent line in which the clause is written.

4. Compound complex sentences are analyzed by extending the foregoing method. Analyze each of the two independent elements that make the sentence compound, as if they stood alone.

This type of diagram can easily be extended to include other elements not represented in the foregoing illustratives. Appositives, for example, may be placed on the same line, with the word they are in apposition with, or may be arranged as adjectives. Independent elements may be treated as modifiers of the whole sentence, and appended at the end of the main line of the diagram, or above it.

#### Examples for Analysis

1. The groves were God's first temples.
2. Avenge, O Lord, thy slaughtered saints.
3. The hounds and the huntsmen came pouring out into the open glade.
4. In the heart of the city the poor live and die unknown.
5. This is the boat in which we crossed the channel.
6. You pupils, whose lives are now so filled with play, will be the toilers of the future.
7. It is an ancient mariner,  
And he stoppeth one of three.
8. He dreamed that it was the Judgment Day.
9. If dreams all came true we should often be very unhappy.
10. I know a bank where the wild thyme blows.
11. Tell me what a man laughs at, and I will tell you what he is.
12. And still they gazed, and still the wonder grew,  
That one small head could carry all he knew.

Further examples for analysis may be chosen from pages 101, 102, 114, 126, 127, 156, 161, 171, 172, and 181.

Here are some stanzas from *Alice in Wonderland* which can be analyzed and parsed. They are grammatically correct, and yet they make only nonsense. As we turn from the study of grammar to the study of composition, let us remember that something more than grammatical correctness is needed to make good sense.

They told me you had been to her,  
And mentioned me to him:  
She gave me a good character,  
But said I could not swim.

He sent them word I had not gone  
(We know it to be true):  
If she should push the matter on,  
What would become of you?

I gave her one, they gave him two,  
You gave us three or more;  
They all returned from him to you,  
Though they were mine before.

If I or he should chance to be  
Involved in this affair,  
He trusts to you to set them free,  
Exactly as we were.

My notion was that you had been  
(Before she had this fit)  
An obstacle that came between  
Him, and ourselves, and it.

Don't let him know she liked them best,  
For this must ever be  
A secret, kept from all the rest,  
Between yourself and me.

## PART TWO

---

### 1. ORAL LESSON

#### THE SPOKEN LANGUAGE

Language began as a spoken, not as a written, thing. Men spoke their thoughts for thousands of years before the idea of writing ever occurred to them. In the life of every normal person the spoken language still comes before the written. Not only is the spoken language before the written in the matter of time, but it is first in importance. Everyday English still is and will continue to be mainly an oral language. We talk much more than we write. Writing is a convenience for preserving, recording, or sending what we wish to say; but talk is quicker, easier, more alive than writing. This does not mean that writing is unimportant; on the contrary it is so important that we cannot think of civilization as existing without it. But we are not to forget, in our study of books, that the real language, the living language, is the spoken language; that language lives on the lips of the speaker and in the ears of the hearer.

So we see how important it is that language be well spoken and attentively listened to. It is the instrument by which we convey our thoughts and our feelings to each other. Through its use, we further our own interests and our own pleasures. In the world of affairs, in work and in all kinds of business, men usually prefer to talk rather than to write. The personal interview is preferred to the telephone, the telephone is preferred

to the telegram or letter. The more direct and immediate the communication, the more easily and swiftly we can exchange ideas, correct misapprehension, and make sure of complete understanding, the more satisfactory it is to us. Hence, talking is better for most ordinary purposes than writing.

In oral language there are several things to be kept in mind and mastered as far as we can.

*First:* Enunciation must be clear. To speak in a hurried, mumbling manner is neither businesslike nor courteous. It is unbusinesslike because it impedes progress by interfering with clear understanding; it is discourteous because it imposes an unnecessary and unfair effort upon the hearer.

*Second:* Our usage must be correct. By correctness we mean that standard to which educated English-speaking people conform. Blunders in grammar, or in the meaning of words, or in the pronunciation of them, make our hearers think ill of our intelligence and our training, and so put us at a disadvantage. Dialect, whether it be the special peculiarities of speech belonging to New York, or to the South, or to the West, or to New England, we shall probably not be able wholly to avoid. But we should try to soften down its most prominent features. Such peculiarities of speech may add to the difficulty of our being understood, and attract attention to our manner of speech rather than to what we are saying.

*Third:* We must cultivate a pleasing voice and learn to use it effectively. Some voices are naturally pleasing; others are harsh, or husky, or thick. Most voices can be bettered by effort; imitate so far as you can the voices that are pleasant to hear. To make your voice clearly audible, it is not necessary to scream; screaming is unpleasant and ill-bred. Speak, not from the throat, but from the front of the mouth, and your voice will carry better. In these matters of the use of the voice you may need expert advice, either from your teacher or from a special teacher of voice and speaking connected with the school.

*Fourth* : In oral as well as in written work, clearness of thinking and the right arrangement of what we have to say are important. Clear enunciation is of no value if our minds are muddled ; and we have little chance of being understood if we mix things up, putting the middle first, and the beginning at the end, and the end at the beginning. Good brains well used are just as necessary in oral speech as in writing or in any of the affairs of life.

In what senses is oral language *first*? In what respects is oral language more effective than written? Do you prefer talking to writing? Why? What four things are necessary to good oral language? Are you aware of any defects in your enunciation? If so, what are they? Do you make any mistakes in grammar? Do you know what they are, and how to correct them? Do you hear any one making such mistakes? Are you aware of any peculiarities of dialect, either in pronunciation or in the use of words, in the section in which you live? Have your teachers pointed out any such peculiarities to you?

In Part Two of this book one third of the lessons will be oral. In these oral lessons the pupils are expected to stand and speak or read to the class. Many of these oral lessons are a direct preparation for the written lessons which follow.

## 2. WRITTEN LESSON

Write a composition of several paragraphs telling of some experience of your vacation. Be careful to make your sentences clear and correct and to divide your work properly into paragraphs.

This is the first composition of the school year. Try to remember what you learned last year about writing correctly. Revise your composition before handing it in. Do not expect your teacher to do your work for you.



## 3. LANGUAGE LESSON

## CRITICISM OF COMPOSITIONS

Several of the compositions written for Lesson 2 are to be read aloud by the writers. As a class, tell what you think (1) of the manner of reading, (2) whether the compositions are interesting or uninteresting, (3) whether the ideas are expressed clearly and in good order.

## 4. ORAL COMPOSITION

## PLANNING A COMPOSITION

Before we begin to write, we need to know what we intend to say. We must choose a subject about which we know something. Then we must see how many things we have to say about the subject. After we have considered it carefully, or talked it over in the class, we shall next need to put our ideas into some sort of order or plan. This plan will guide us in our writing and enable us to present our thoughts in an orderly fashion.

There are usually two steps necessary in making the simplest plan. First, we must arrange our ideas under a few main divisions or heads. Second, we must consider what is the best order for these heads.

Did your composition for Lesson 2 have a plan? Could you improve its arrangement?

Now choose some subject for your next composition, discuss it freely, telling whatever you know about it, and make three or more general heads, under which your ideas may be gathered. In what order will you place them? One of the following subjects may be chosen, or some other suggested by the teacher or by a member of the class:

1. Making hay. 2. Learning to swim. 3. Making bread. 4. Building a camp fire. 5. Taking care of a garden. 6. A journey on

the railway. 7. A trip on a boat. 8. The first day in a new school. 9. The uses of rivers. 10. The making of artificial ice.

## 5. WRITTEN LESSON

Write the composition prepared for in the last lesson. Your plan will be your guide in paragraphing. Each paragraph should make clear one general idea: every sentence in a paragraph should be there because it belongs under that topic. Read carefully what you have written, and correct any errors you may find before you hand your paper in.

## 6. LANGUAGE LESSON

### RULES OF USAGE

There are some rules in the use of language which you have already learned, but which you need to review and to keep in mind if you would acquire the habit of writing correctly.

1. *Capitals*: Every sentence must begin with a capital letter, and every proper noun or adjective.

2. *Punctuation*: Every sentence must end with a period or a question mark. Names of people addressed must be set off from the rest of the sentence by commas.

3. *Possessives*: Nouns that indicate possession have an apostrophe before the *s* in the singular, and after the *s* in the plural; but plurals that do not end in *s* form the plural possessive like the singular possessive of other nouns, as *men's*, *women's*, *children's*, etc.

4. *Contractions*: Omitted letters are marked by an apostrophe in contracted forms, as *isn't*, *I'll*, etc.

5. *Abbreviations*: Words that are abbreviated are followed by a period, as *Mr.*, *Rev.*, *Conn.*, *N.Y.*, etc.

6. *Indentation*: The beginning of a new paragraph is indicated by placing the first word a little to the right of the edge of the other lines.

7. *Quotation Marks*: Quotation marks must be used at the beginning and the end of a quotation or of each part of a divided quotation. Note the use of quotation marks in Lesson 7.

8. *Number in Verbs*: When the subject of a verb is in the plural number, or when a verb has two or more subjects, the verb must be plural: *He runs; they run; John and Mary run; he is; they are; he has; they have.*

9. *Double Negatives*: Never use *no* or *none*, *nobody* or *nothing*, after *not*. *He didn't see anybody. Nobody* would be the wrong word here.

10. *Lie and lay, set and sit*. Remember to use these words correctly. *I lie down at night. I lay my books on the shelf. I sit in this chair. I set the dish on the table.*

Look over your composition of Lesson 5 and correct any violations of these rules.

## 7. ORAL LESSON

### AN UNFINISHED STORY

You have read of Aurora, the goddess of the dawn, and of how the old Greeks believed that she went before Apollo's chariot, and brought the coming day with her. Now Apollo had a son called Phaethon (pronounced Phā'-e-thon). When Phaethon had grown to be a strip-ling of fourteen, he asked his father one day if he would grant him a favor.

"Yes, my son," said Apollo, "ask any favor you please, and I will grant it."

"Then," said the boy, "let me drive the chariot of the sun across the sky that my playmates may all know that I am really your son."

"Do not ask this, my boy," said Apollo; "you do not know what you are asking. My horses are so wild and strong that I myself can with difficulty control them. I am afraid to think what mischief may follow if you attempt to guide them. Ask any other thing but this, and I will grant it."

But Phaethon was obstinate and vain. He wanted to show himself equal to his father, and adhered sulkily and tearfully to his request. At last Apollo said, "I have been thoughtless enough to offer you what you wished. I have given my word, and I must keep it. But, alas! I fear, I fear for the results."

Then he placed the boy in the chariot, gave him many directions about the course he was to follow, cautioned him not to let the horses

go too swiftly, and bade him good-by. As the chariot rose up the steep grade towards the center of the sky, Apollo stood and watched him with fear and anxiety.

Can you imagine an ending for the story? Could the boy keep the horses to the route? Could he control them? If he could not hold them back, what would they do? Could he keep his place in the chariot? If the sun chariot came too near the earth, what would happen? After you have invented an ending to the story, ask your teacher to tell you how the old Greeks made it end. She will perhaps find it for you in a classical dictionary, or in Ovid's *Metamorphoses*, in Baker's *Stories of Old Greece and Rome*, Guerber's *Greek and Roman Myths*, or Gayley's *Classic Myths*.

The story is to be told by several pupils. When you tell it, stand and face the class, and speak clearly.

## 8. WRITTEN LESSON

Write the story you have told orally in the last lesson. Be careful to arrange it in paragraphs. If you introduce any conversation, a change in the speaker must be indicated by a new paragraph. All direct quotations must be in quotation marks. Make the story as clear and interesting as you can.

## 9. LANGUAGE LESSON

### CORRECTION OF WRITTEN WORK

Examine your work of the last lesson carefully for all points of form, such as spelling, punctuation, capitalization; and for all points of usage, such as proper verb forms, correct use of words. On the margin at the left indicate mistakes by the following symbols: *P*, for a mistake in punctuation; *Sp*, for a mistake in spelling; ¶ for a mistake in paragraphing; *Gr*, for a mistake in grammar; *Cl*, for a sentence that is not clear.

## 10. ORAL LESSON

## THE BIG TREES OF CALIFORNIA

The Pacific slope, between the Rocky Mountains and the Pacific Ocean, has many wonderful things, but nothing more wonderful than its gigantic evergreen trees. There are several varieties of pines and firs that reach a height of 200 feet or more. But the biggest of them all are the great redwoods. They grow on the uplands west of the Sierras at an elevation of from 5000 to 8000 feet above the level of the sea. They are the largest trees in the world. Their size is so enormous that they are commonly spoken of as the Big Trees, though their scientific name is *Sequoia*, or *Sequoia gigantea*. The average size of a *Sequoia* that has reached maturity is 20 feet in diameter at the base, and 275 feet in height. Can you realize what this means? If the schoolroom in which you are sitting is 25 feet square, a slice cut through the trunk of such a tree would almost fill the room. Your schoolroom ceiling is probably not more than 12 feet high; and our big tree is as tall as a building 25 stories high. If one of these wonderful trees could grow in a big city, it would overtop most of the hugh "skyscrapers" there.

Many of these trees surpass the figures given above. In the famous grove at Calaveras, one was cut down that the trunk might be used as a dancing floor: it was 24 feet in diameter inside the bark. Many of them have a diameter of 25 feet and a height of 300 feet, and one, the largest of all, has a diameter of 30 feet and a height of 325 feet.

The area within which they grow is rather limited; they are found only between the 36th and the 39th parallels of latitude: that is, as you can see by turning to a map of California, in a belt less than 200 miles wide in the middle of the state.

Their age is quite as impressive as their size. A full-grown oak tree in our country may be 150 years old; in England it may be 600 or more. But these huge trees make the oaks seem like babes. The one cut down at Calaveras had 1300 rings; and a tree in growing adds a ring each year. Another tree not much larger had 2200 rings. And the biggest of them all, that at King's River, having been burned half through, showed an age of 4000 years. Think of it! When Columbus discovered America this tree was nearly as old as it is now; it was



THE BIG TREES OF CALIFORNIA



## The Big Trees of California 199

an old tree when Christ was born, old when the Greeks and Romans ruled the world, and its infancy goes back almost as far as the pyramids of Egypt.

The Sequoia does not die of old age; it does not go into decay and fall as most trees do. It is not injured by insects or disease. Its enemies are the storm and the lightning, or the fire and the ax of man. The wood, commonly called redwood, is a valuable building timber, and is far more durable than cedar. Hence many of the trees have been cut down; and lumbermen are often wasteful and destructive when they cut trees in a forest. But several of the finest groves of these Redwoods, or Sequoia, are now the property of the United States government, and are guarded from fire and protected from the lumberman's ax.

You may be interested to learn more about these trees. If so, you can find it in John Muir's *The Mountains of California*, in geographies, and in books of travel dealing with California.

How many kinds of trees can you name? What kinds grow in your neighborhood? Which ones do you know by sight? Which are evergreens? Which are deciduous? Explain the meaning of these two terms. Can you describe the bark or the leaves of any trees? What are trees used for? Are the roots or sap ever of any use to us?

What is the tallest tree that you have seen? Do you know how to measure the height of a tree by its shadow? Perhaps your teacher will explain, so that you can measure the height of a tree near your house.

### 11. WRITTEN LESSON

Write a composition on the big trees of California. Let your written account be in the following order, and in answer to the following questions:

1. By what names are the big trees known?
2. Where are they found?
3. How large are they?
4. How old are the largest?
5. For what is the wood used?
6. What should be done to save them from extermination?



The first two questions could be answered in one paragraph, questions 3 and 4 in another somewhat longer paragraph, and questions 5 and 6 in a third.

Bring into your composition any further information that you can find about your subject.

## 12. LANGUAGE LESSON

### PARAGRAPHS

A group of sentences about a single topic makes a paragraph, and every sentence in that paragraph should have some connection with that topic. In a composition each paragraph should represent one division of the whole subject or one part of the story. Each paragraph makes a unit by itself and is also a distinct part of the whole composition.

Paragraphs are marked by **indention**. On the printed page the first word of a paragraph begins a little to the right of the margin; and in writing, the first word of a paragraph should be placed an inch to the right of the margin. By this indention the divisions of thought are made clear to the reader's eye.

In conversation, whether written or printed, each speech made by one of the persons forms a paragraph. The separation into paragraphs is therefore by speakers rather than by topics. Every change of speaker is indicated to the eye of the reader by indention.

The subject or topic of a paragraph is often stated in the opening sentence. All the other sentences must be about this topic and they should be carefully arranged so that the listener or reader can follow easily from one to another. A well-made paragraph not only sticks to its topic, but it also carries the reader on and prepares him for the following paragraph.

In "The Big Trees of California" (Lesson 10) there are five paragraphs dealing with the following topics:

1. The Wonderful Size of the Trees.
2. Some Notable Giants.
3. The Place where they Grow.
4. Their Age.
5. Their Preservation.

Note that the first sentence of each paragraph introduces its topic. Note how this topic is developed or expanded in the succeeding sentences. Are there any sentences which do not deal with the topic of their paragraph?

Analyze in a similar way the paragraph structure of selections from your school Reader or History; or analyze the paragraph structure of Lesson 1, "The Spoken Language."

### 13. ORAL LESSON

Edgar Allan Poe was born in 1809 and died in 1849. Though born in Boston, he was brought up in Virginia and was a Southerner rather than a Northerner. He is one of our most famous poets and, in Europe, is regarded as our greatest. His best works are his short stories, in which he was a master, and his poems, which have a rare beauty. The following are the first two stanzas of one of his poems, famous for the way the sound suggests the idea.



#### THE BELLS

Hear the sledges with the bells —  
Silver bells !

What a world of merriment their melody foretells !  
How they tinkle, tinkle, tinkle,  
In the icy air of night !

While the stars that oversprinkle  
 All the heavens, seem to twinkle  
     With a crystalline delight ;  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the tintinnabulation that so musically wells  
     From the bells, bells, bells, bells,  
         Bells, bells, bells —  
 From the jingling and the tinkling of the bells.  
  
 Hear the mellow wedding bells  
     Golden bells !  
 What a world of happiness their harmony foretells !  
 Through the balmy air of night  
 How they ring out their delight !  
     From the molten-golden notes,  
         And all in tune,  
 What a liquid ditty floats  
 To the turtle-dove that listens, while she gloats  
     On the moon !  
 Oh, from out the sounding cells,  
 What a gush of euphony voluminously wells !  
     How it swells !  
     How it dwells  
     On the Future ! how it tells  
     Of the rapture that impels  
 To the swinging and the ringing  
     Of the bells, bells, bells,  
     Of the bells, bells, bells, bells,  
         Bells, bells, bells —  
 To the rhyming and the chiming of the bells !

Read the poem aloud, stanza by stanza. Make sure of the meaning of every unusual word, such as *crystalline*, *Runic*, *tintinnabulation*. Read the poem again, pronouncing every word clearly and musically. Slovenly and careless reading spoils the beauty of the poem. Afterwards, pick out the words and phrases that sound like the thing that they express, such as *tinkle*, *icy*.

# 14. WRITTEN LESSON

## **DICTATION**

Write from dictation the first stanza of "The Bells." Listen attentively as the teacher reads it a line or two at a time, so that you need not ask her to repeat anything. Then write with due care for exactness in spelling and all other matters. Exchange papers and correct each other's work.

After you have read it carefully, and made sure of its meaning, write in the same way from dictation the following selection from Longfellow's "The Snowflakes."

Out of the bosom of the air,  
 Out of the cloud-folds of her garments shaken,  
 Over the woodland brown and bare,  
 Over the harvest fields forsaken,  
 Silent and soft and slow  
 Descends the snow.

# 15. LANGUAGE LESSON

In your study of grammar you have learned that words, phrases and clauses may be used to modify substantives (see, for example, Part I, Lessons 60 and 125), and they may also be used to modify verbs (see Part I, Lessons 80 and 127). Thus in the first stanza of "The Bells" we have the expression *silver bells*. *Bells of silver* would have meant the same thing; but it would not have fitted into the line of poetry, or have given the right rhyme. Now poets often have to choose between expressions, trying first one and then another, until they get what seems best to them. In this way they learn to write not only better poetry but better prose; poets are always good prose writers, too.

In the two stanzas of "The Bells," what words can you find whose meaning might have been expressed by phrases?



DESTRUCTIVE LUMBERING IN THE REDWOOD REGION

And what phrases whose meaning might have been expressed by single words?

The position of phrases and clauses in a sentence is often important. In order that the sentence may be clear, a phrase or clause must generally be near the word it modifies. In Lesson 10, for example, in the first sentence, the phrase *between the Rocky Mountains and the Pacific Ocean* immediately follows the noun *slope*, which it modifies. Try placing this phrase at the beginning of the sentence, or after the word *things*, and see if the meaning is as clear. In the second sentence, the clause *that reach a height of 200 feet or more* modifies the word *varieties*; but as this word is part of the whole group *varieties of pines and firs*, the meaning is easily seen.

In the other paragraphs of the same lesson, notice which phrases and clauses stand next to the words they modify, and which, if any, do not. Find, if you can, any other place where some of these modifying phrases and clauses might be put.



A WELL-KEPT FOREST

## 16. ORAL LESSON

### OUR FORESTS

We have lately come to recognize the value of our forests. Being a practical people without much imagination, we gave them but little thought until the price of wood grew alarming. We have been consuming lumber in enormous quantities for building, for manufacturing paper and furniture, for crossties on railroads, and even for matches. In spite of the increased use of brick and concrete and steel in building, we use more wood to-day for the interior trim of houses than was used in all building operations thirty years ago, when houses were still built mostly of wood.

Supplying wood is only one of the services a forest renders. It is a windbreak against disastrous storms. It modifies the rigors of climate, lessening the extremes of both heat and cold. It is a regulator of the water supply. In a treeless country, the rain pours down the hillsides, carrying valuable soil with it, and often leaving only exposed rocks; in this way the hillsides that were covered with grass and trees may be left as barren as the desert. Where the hillsides are covered

with trees, in whole or in part, the water is absorbed by the porous soil, and given out gradually. The soil is held in place by the roots of the trees, which use part of the water for their growth, and give out part of it in springs, brooks and rivers. A river controlled in this way by a forest is a blessing to the country. Without such control, it may be a curse; for it can convert fertile fields into barren wastes, can destroy houses and people by sudden floods, and can leave only a dry bed in times of drought. If you wish to see how the porous mold of a forest bed controls the rainfall, try the experiment of pouring water on a slate; then cover a part of the slate with thick blotting paper, pour water on the blotting paper, and note the difference in the speed with which the water runs off.

There are many regions in our country that were once fine forest lands and are now desert. Greedy and ignorant lumbering has ruined the land. Other countries have suffered likewise. Sicily, now bare and burnt during the dry season, is said to have been once densely wooded. An ancient traveler records that one could "walk from Tunis to Tripoli in the shade." This region is now a desert. The terribly destructive floods of the great rivers of China and Manchuria begin from rocky mountain sides that were once covered with timber.

Forests have many enemies: insect pests that devour the leaves; animals that eat the leaves of young trees, or trample the roots, or injure the bark; fires that consume huge areas; and lumbermen that destroy as much as they take for use. Fire and bad lumbering are the worst enemies, and these are due to the carelessness and greed of man.

Much is being done now to preserve and increase our forest area. The government has many hundred thousands of acres of forest reserve, and is planting large tracts. Private enterprise is doing the same thing. Schools of forestry, such as those of Wisconsin, Yale, and Cornell, are sending out young men trained in the care and planting of trees. And we have the splendid forests of Europe, planted years ago and still being renewed, to serve as an example to us of the beauty and the utility of well-cared-for forests.

What more can you tell about forests? Are there any in your part of the country? What trees do you know and what are their uses? How are the trees cared for in your neighborhood? Have you ever seen lumbermen at work? Let several

pupils speak on the following topics: 1. Forests and the Water Supply. 2. The Enemies of Forests. 3. The Consequences of Destroying Forests. 4. The Trees in Our Park. 5. Wild Creatures that Live in the Woods.

### 17. WRITTEN LESSON

Make an outline of "Our Forests" (Lesson 16) and state the substance of each paragraph in a single sentence.

### 18. LANGUAGE LESSON

The importance of putting the modifying elements in the right place in a sentence becomes clear when we see them wrongly placed. In the following examples there is evidently need of rearrangement of the elements of the sentences:

1. A lady sat at the piano singing with auburn hair.
2. Wanted, a young man to take care of a horse who is sober.

In these examples it is evidently meant that the young lady has auburn hair, but not that she is singing with it; and the young man is required to be sober, the horse is sure to be.

Rearrange the elements in the following sentences so that there shall be entire clearness:

1. He frowned at me as I entered the room most severely.
2. Black men's shoes were sold for two dollars a pair.
3. I want to come very badly.
4. We can only swim in warm weather.
5. They caught the rabbit which had been nibbling the bark of the trees in a trap.
6. On summer mornings they sat on the veranda and read the papers in shirtsleeves.
7. He closed the door as he went out with a slam.
8. The owner of the game park was unwilling to shoot himself or to allow his guests to do so.
9. He spent the money that he had earned in wild extravagance.
10. At midnight it is said that ghosts appear.



## 19. ORAL LESSON

## A PICTURE STUDY

Study the two pictures on pages 204 and 205. Describe the first picture. What do you suppose the log road was used for? What signs of useless destruction do you see? What will happen to the hillside when the heavy rains come? What sort of trees should have been cut?

Now describe the picture on page 205. What beautiful and attractive qualities of a forest does this picture suggest? What games could you play in this forest? How many trees do you see that are large enough to cut? How do you suppose the ground has been kept so clean? Have you ever seen a forest like this in America? Where? Have you seen forests that have been treated like that in the first picture? Which picture looks the more like a badly written composition?

Memorize this stanza from Morris's "Woodman, Spare That Tree."

That old familiar tree,  
Whose glory and renown  
Are spread o'er land and sea —  
And wouldst thou hew it down?  
Woodman, forbear thy stroke!  
Cut not its earth-bound ties;  
Oh, spare that aged oak  
Now towering to the skies!

## 20. WRITTEN LESSON

Write eight sentences on the following topics, four compound, four complex. 1. The value of forests. 2. The beauty of forests. 3. How a forest is destroyed. 4. Enemies of forests. 5. The log road in the picture on page 204. 6. The riders in the picture opposite page 198. 7. A fallen monarch of the forest. 8. Neatness in composition.

## 21. LANGUAGE LESSON

Make sentences, using correctly the words *was, were, been, do, does, did, done, doesn't, don't, saw, seen, sit, set, lie (lay, lain), lay (laid), may, can, teach, learn.*

In talking or writing avoid the following mistakes:  
*between* for *among*. Usually *between* applies to two persons or things, *among* to more than two.  
*done* for *did*. Never say, *He done it*.  
*don't* for *doesn't*. Don't say, *He don't*.  
*hadn't ought* for *ought not*. This is a vulgarism.  
*in* for *into*. *Into* denotes motion towards. You are *in* a carriage after you have stepped *into* it.  
*learn* for *teach*. You can't *teach* an old dog new tricks; the dog can't *learn* them.  
*leave* for *let*. *Let* James remain. *Leave* him in my care.  
*love* for *like*. You *love* your mother. You *like* candy.  
*most* for *almost*. Say, I am *almost* ready.

Avoid the following mistakes. The right form is printed first; the wrong follows in parenthesis: *drowned (drownded)*, *yours (yourn)*, *once (oncet)*, *attacked (attackted)*, *athletics (athaletics)*, *poem (pome)*, *those things (them things)*, *said he (sez he)*, *window (winder)*, *rather (ruther)*, *himself (hisself)*, *themselves (theirselves)*, *théater (theáyter)*, *guardian (gardeen)*, *licorice (lickerish)*, *wrestle (wrastle)*, *champion (champeen)*.

Always correct these mistakes when they occur in class.

## 22. ORAL LESSON

## AN UNFINISHED STORY

Near the end of the seventeenth century, when our coast was infested by pirates, there was one famous sea robber, Captain Kidd, about whom grew up many stories of buried treasure. Here is one of these stories.

A young carpenter and his wife, Abner and Mary, lived in a small village near a lonely bay on the coast of New Jersey. One bright, moonlit evening they walked out to a little bluff overlooking the sea. While sitting there, they noticed a long, black schooner lying at anchor near the shore. As vessels seldom stopped here, they scanned it curiously, and could make out the black flag of piracy flying from one of the masts. Presently they could see that the crew were actively loading a small boat lying beside the ship, and soon a number of them got into the boat and pulled for the shore. Abner and Mary hid among the low bushes. As the boat drew near, they could see ten sailors sitting in the boat, and one tall, broad-shouldered man, wearing a cocked hat and an officer's uniform, standing in the stern and giving orders.

"It is Captain Kidd and his pirate crew," said Abner.

"Let us run," said Mary, trembling with fear.

"No," said Abner, "that would be dangerous. They must not see us." So the frightened young people remained crouching in the bushes. But you may be sure they continued to watch eagerly, frightened though they were.

The boat seemed to be heavy, for the men were pulling hard at the oars. When they had landed and had drawn the boat up on the beach, the captain walked up to a tall pine tree, scanned the sky for a moment; then with his eyes apparently fixed upon a bright star in the east, walked forward seven paces. He paused, turned sharply to the left, and again walked seven paces. Here he paused, ground his heel into the sand, and ordered the men to dig.

They dug rapidly, and in an hour or so they had a hole so deep that their heads barely appeared above the edge. Then they clambered out, and began to bring from the boat boxes, bales, and bundles. Many of these were so heavy that it required two men to carry them. Soon a great mound of these packages was piled up around the hole. Some of the men got in, and stowed away the stuff until it was all passed down to them. When all was packed away the hole was filled up, and the earth that was left over was carried down to the sea, and thrown into the water, a shovelful at a time. The place where the hole had been was now covered with sticks and bushes, so that no one could see that the place had been disturbed.

The men then got into the boat and rowed back to the ship. Pres-

ently they unfurled the sails and weighed anchor, and the ship soon sailed out to sea.

All this time Abner and Mary lay crouching in the bushes, consumed with fear and curiosity. They now arose and hurried home as fast as their stiffened limbs would carry them.

—Abridged from STOCKTON'S *Pirates and Buccaneers of Our Coast*.

How do you think this story might end? Did Abner and Mary tell any one of the buried treasure? Did they seek for it? Did they find it? If they failed, how did it affect their lives? If they succeeded, how did it affect their lives? Invent an ending for the story.

Explain the reason for each paragraph division.

### 23. WRITTEN LESSON

Write an ending for the story of Lesson 22, beginning where it leaves off. Be careful as to paragraphing and all the points of correct form and expression.

### 24. LANGUAGE LESSON

Criticise the compositions of the preceding lesson, especially as to the paragraphs and the sentences. Are any of the sentences not clear? If so, is it because any of the sentence elements are in the wrong place?

In making corrections use the symbols given in Lesson 9.

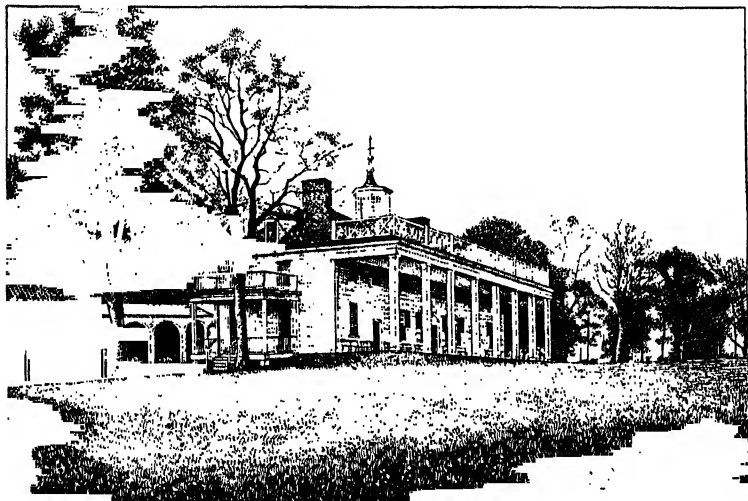
### 25. ORAL LESSON

#### IN OLD VIRGINIA

Life in Old Virginia, in colonial days, had many interesting features. The open-handed hospitality of the time has become famous. Even at the inns, according to law, if a guest were not notified upon his arrival that he would be charged for food and shelter, the landlord could not collect money from him. But so generous was the hospitality of

the planters that the inns seldom had the chance of entertaining any whose company was desirable.

The big planter was an important man in his community. He might be a vestryman in the church, a member of the state legislature, a justice of the peace, and lord over five or six thousand acres of land and a hundred or more slaves. His mansion and the quarters of the negroes would be the only houses within a radius of two or three miles.



MOUNT VERNON

His house would be set in a green lawn, flanked by fine trees in English fashion; and in every direction stretched large and fertile fields devoted to the cultivation of tobacco, which was the principal source of the wealth of Old Virginia. Near the negro quarters were large barns for drying the tobacco, the stables, the dairy, the smoke-house for curing meat, and other outbuildings. Even the kitchen stood apart from the great house in which the planter lived, that the family might not have the heat and odors from the cooking. Large and fertile gardens, yielding many fruits and vegetables, were needed to help feed the many people on one of these big plantations.

The planter's mansion was commonly built of wood, though sometimes of brick made from clay found in the region. It commonly had wide verandas and high ceilings, for the summers were long and warm. In the later colonial days, the mansions began to be built for beauty as well as comfort. Many fine old colonial houses are still standing. Among the best known of these are the old homes of two of our greatest patriots and statesmen: Washington's home at Mount Vernon, and Jefferson's home at Monticello.

What is said of the hospitality of Old Virginia? How large were some of the plantations? What buildings did they have? What were the mansions themselves like? Have you ever seen a picture of Madison's or Jefferson's home? You may find out more about life in Old Virginia from such books as Beverley's *History of Virginia*, Fiske's *Old Virginia and her Neighbors*, and Bruce's *History of Virginia*, and your school histories. Be prepared to talk in the class on one of the following topics: 1. The Settlement of Virginia. 2. Captain John Smith. 3. The Story of Pocahontas. 4. Bacon's Rebellion. 5. Virginia in the Revolution.

## 26. WRITTEN LESSON

Write a composition on one of the five topics for which you prepared in Lesson 22. Try to make it interesting to a child somewhat younger than yourself, say to a pupil in the fifth grade.

## 27. LANGUAGE LESSON

### SENTENCES: UNITY

The clearness and effectiveness of our use of language depend a great deal on how we put ideas together. Ideas that have nothing to do with each other should not be placed together. A man who was in the habit of rattling away without thinking,

said of a little girl he knew, "She's an affectionate little thing. She's very fond of watermelons." Of course his hearers wanted to laugh. But most of us occasionally get ideas in wrong relation to each other.

This matter of getting the right ideas together in the proper way depends partly upon the *plan* of the composition, and is partly indicated by the paragraph form. (See Lesson 12.) It is also a matter of the sentence. Whether two ideas should be expressed in the same sentence, or should be put into separate sentences, depends mainly on the nature of the ideas. (See Part I, Lessons 124, 127, and 128.)

(a) It is very cold there all the year. The natives always wear furs.

These two sentences are better if combined in one :

(b) It is so cold there all the year that the natives always wear furs.

(c) The natives always wear furs because it is very cold there all the year.

Often one of a pair of sentences can be shortened into a phrase or clause when the combination of the two is made. Thus: *The President was assassinated. The news caused deep grief throughout the country.* This can be better stated in a single sentence: *The news of the President's assassination caused deep grief throughout the country.*

Combine each of the following groups into a single sentence :

1. The tired hunters sat around the fire. They told stories of their youth.

2. We cannot go now. We can go after supper.

3. The steeple was high. The men at work on it looked like boys.

4. The lighted streets seemed very pleasant. He had come a long distance in the dark.

5. He thought he knew more than the village folk. He had lived awhile in the big city.

6. He found the village folk better informed than he was. They were better informed on the political situation.

7. Washington was our first President. He is still called The Father of his Country.

8. Every boy has a chance to become President. This is a foolish saying. Any sensible boy knows that it is foolish.

9. There was a great fire in Chicago. I was there at the time. My father and brother were with me.

10. Idleness cannot make you happy. Interesting work will make you happy.

11. Children are afraid of the dark. Savages are afraid of the dark. Animals are not afraid of the dark. They have no imagination.

12. We caught seven bass. We caught them with artificial bait. We started out early in the morning. We stayed all day.

13. He had no hair left on the top of his head. He wore a small cap. The cap covered the bald place. The cap was worn to protect his head against drafts.

14. His eyes were bright. They were black. They shone like twin stars when he was merry.

15. Come out with me. Come into the field. The daisies grow thick in the field. We can weave a daisy chain.

## 28. ORAL LESSON

### O CAPTAIN! MY CAPTAIN!

O Captain! my Captain! our fearful trip is done,  
 The ship has weathered every rack, the prize we sought is won,  
 The port is near, the bells I hear, the people all exulting,  
 While follow eyes the steady keel, the vessel grim and daring;  
     But O heart! heart! heart!  
     O the bleeding drops of red,  
     Where on the deck my captain lies,  
     Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;  
 Rise up — for you the flag is flung — for you the bugle trills,



For you bouquets and ribbon'd wreaths—for you the shores  
acrowding,

For you they call, the swaying mass, their eager faces turning ;

Here, Captain ! dear father !

This arm beneath your head !

It is some dream that on the deck

You've fallen cold and dead.

My Captain does not answer, his lips are pale and still,

My father does not feel my arm, he has no pulse nor will,

The ship is anchor'd safe and sound, its voyage closed and done,

From fearful trip the victor ship comes in with object won ;

Exult, O shores, and ring, O bells !

But I with mournful tread,

Walk the deck my Captain lies,

Fallen cold and dead.

—WALT WHITMAN.



This poem was written shortly after the assassination of Lincoln, when the entire country was plunged in grief. The author, Walt Whitman, had served as a nurse in the hospitals for sick and wounded soldiers at Washington, and he knew and admired the great President. The genuineness of the feeling in the poem can be felt by every one. By the "Captain" is, of course, meant Lincoln ; by the "ship," the "ship

## Saying Things in Various Ways 217

of state," that is, the United States. Make sure you know the meaning of every part and word, as *rack*, *keel*, etc., and get the idea suggested by the welcoming crowds and the sorrow over the dead captain. Then read the poem aloud, with as much clearness and earnestness as you can ; remembering, however, that earnestness is not necessarily expressed by loudness or by exaggeration.

Do you know Longfellow's poem, "The Ship of State"?

### 29. WRITTEN LESSON

Commit the poem to memory, write it from memory, and compare your copy carefully with the original.

### 30. LANGUAGE LESSON

#### SAYING THINGS IN VARIOUS WAYS

One of the best writers of English prose in the last century was Robert Louis Stevenson. He worked hard in order to learn to write well. In a famous essay he tells how he learned to write. One passage from this essay reads :

"Before he (the writer) can choose and preserve a fitting key of words, he should long have practised the literary scales ; and it is only after years of such gymnastics that he can sit down at last, legions of words swarming to his call, dozens of turns of phrase simultaneously bidding for his choice, and he himself knowing what he wants to do and (within the narrow limit of a man's ability) able to do it."

Of course we can hardly hope to become as skillful as Stevenson. But we can improve the ease and accuracy with which we write, if we only try. And one of the ways of improving our writing is to acquire skill in saying things in different ways.

For example, we may say :

He is constantly in motion, — or

He is constantly moving.

Those who live in glass houses, — or

Those living in glass houses.

In the following sentences, express differently the ideas that are represented by the words in *italics*.

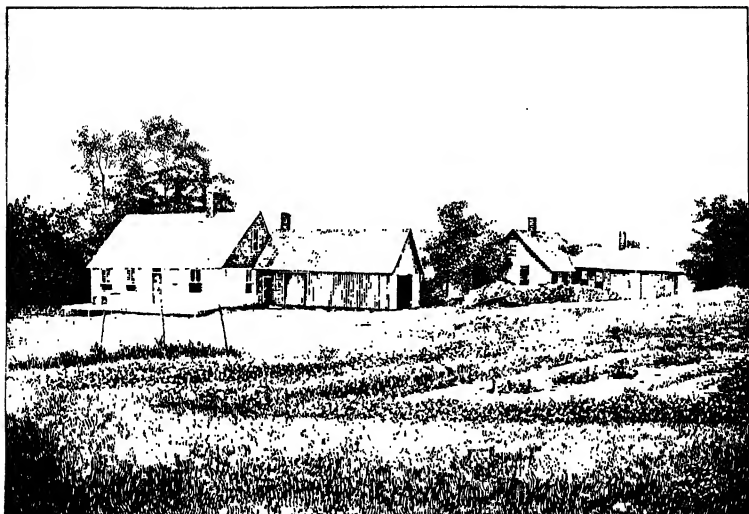
1. I *am fond of* play.
2. The sun that brief *December* day  
Rose cheerless over hills *of gray*.
3. Our mail comes *daily*; we get two *city* papers.
4. I *am sorry to see* that you two are *given to quarreling*.
5. There are many forms of *marine* life in the aquarium.
6. Don't play with fire; it is *likely to do harm*.
7. The flowers *of spring* and the leaves *of autumn* are beautiful.
8. Surely you are not afraid of *the sting of a bee*!
9. We *who live in America* are accustomed to peace and plenty.
10. Think every time you travel how much thought and work have  
been expended *to make you comfortable and safe*.
11. A wind from the east blew through the open windows *of the garret*.
12. This is the *ground where the battle was fought*.
13. They found only a bird's nest *from which the young had flown*.
14. Articles *made by hand* are not always better than those *made by machine*.
15. Horses *used for racing* are often unsafe for drivers *without experience*.

### 31. ORAL LESSON

#### OLD NEW ENGLAND

With the exception of such vegetables and fruits as grew among the rosebushes and tulip beds of their gardens, the citizens of Boston depended for their daily food on the produce of the farms without the town. We should indeed be much mistaken if we pictured to ourselves the farms such as Warren and Webster were reared upon, as the pleasant places we know so well.

The lands were ill-fenced, the barns were small and mean, nor could there be seen in the barnyard, or under the cow shed, one of those implements of agriculture with which American ingenuity has revolutionized a great branch of human labor, has cheapened food, and



OLD NEW ENGLAND FARMHOUSES

brought millions of acres into a high state of cultivation. The first threshing-machine was not invented till 1786; the cast-iron wheeled plow, the drill, the potato digger, the reaper and binder, the hay-raker, the corn-cutter, are not fifty years old. The Massachusetts farmer who witnessed the revolution plowed his land with the wooden bull plow, sowed his grain broadcast, and, when it was ripe, cut it with a scythe, and thrashed it on his barn floor with a flail.

His house was without paint; his floors were without a carpet. When darkness came on his light was derived from a few candles of home manufacture. The place of furnaces and stoves was supplied by huge cavernous fireplaces which took up one side of the room, and, sending half the smoke into the apartment, sent half the heat up the chimney.

His food was of the simplest kind, was served in the coarsest of dishes, and eaten with the coarsest of implements. Beef and pork, salt fish, dried apples, and vegetables, made up the daily fare from one year's end to another. Josiah Quincy has left us a pleasing picture of such a home. There was then little, or indeed no, communication with

the South ; and the bread, he tells us, was, therefore, of rye or Indian meal and not always well baked. The minister alone had white bread, for brown bread gave him the heartburn and he could not preach upon it. Of this simple fare we may, perhaps, with justice, recognize some trace in the world-famous brown bread and baked beans which, on a Sunday morning, are now to be found on half the breakfast tables of New England.

If the food of such a man was plain, so were his clothes. Indeed, his wardrobe would, by his descendants, be thought scanty in the extreme. For meeting on a Sabbath and state occasions during the week he had a suit of broadcloth or corduroy which lasted him a lifetime, and was at length bequeathed, little the worse for wear, with his cattle and his farm, to his son. The suit in which his neighbors commonly saw him, the suit in which he followed the plow, tended the cattle, and dozed in the chimney corner while Abigail or Comfort read to him from Edwards' sermons, was of homespun or linsey-woolsey. The entire sum annually laid out, in those days, by a New England farmer on clothes for himself, his wife, and his eleven or thirteen children, was ridiculously small ; nor is it too much to say that many a well-to-do father of to-day, with a less numerous family, expends each year on coats and frocks and finery a sum sufficient, one hundred years since, to have defrayed the public expenses of a flourishing village, school-master, constable, and highways included.

It must not, however, be supposed that because the New England farmer of 1784 was not in possession of a well-stocked and highly cultivated farm, that because he ate plain food and wore plain clothes, he was by any means an insignificant personage. His education, though not as profound as is within the reach of men of his class at present, was far from contemptible. His reading was not extended and was, in general, confined to such books as found their way into pedlers' packs. The newspaper he rarely saw unless it came wrapped about a bundle ; but his inquisitiveness amply supplied its place. There is, undoubtedly, much exaggeration in the stories that have come down to us regarding this singular characteristic. Yet it is impossible to doubt, in the presence of such a mass of evidence, that he was the most shrewd, the most talkative, the most inquisitive of mortals. The horseman who stopped at his door to inquire the road was astounded at the eagerness with which he sought for news. The jaded traveler at an inn,

or, as the phrase went, a tavern, sat hungry at the board while the landlord plied him with question after question and gave him the latest bit of town scandal, or the last action of the committeemen.

He held it an abomination to read a novel, to see a play, to go to a dance, to make a jest, to sing a comic song, to eat a dinner cooked on Sunday, or to give a present on Christmas day. Yet he would, at times, so far forget his austerity as to play a game of draughts with his wife, or spend an hour at fox and geese with his children. His conscience did not smite him when he drank palm tea at a quilting, or listened to the achievements of his better half at the spinning match. He drank ale and cider at the apple-paring bees, and laughed as loudly as any one when, at the corn husking, the lucky finder of the red ear kissed his favorite daughter. But the moment the fiddles were produced he went home to his pipe and sermons, or to a long talk with the schoolmaster.

— McMASTER's *History of the United States*.

Make an outline of the foregoing selection, giving the subject of each paragraph. What other topics on life in early New England can you suggest for discussion? What have you found in your school history? Have you read Longfellow's "The Courtship of Miles Standish" or any of the books of Alice Morse Earle?

### 32. WRITTEN LESSON

Write a single paragraph on one of the following topics. Remember that the first sentence of a paragraph introduces the topic, and that every sentence should add something about the topic. After you have written the paragraph, look it over to see if you have repeated yourself. Can you omit anything?

1. A Farm in Old New England.
2. Amusements in Old New England.
3. Hospitality in Old Virginia.
4. Mount Vernon.
5. Pleasures and Amusements on the Farm To-day.
6. An Apartment in the City.
7. A Farm in the Middle West.
8. Food on the Farm.

## 33. LANGUAGE LESSON

In Lesson 30 we have had some practice in saying things in different ways. Words, phrases, or clauses may be used as modifiers either of substantives or verbs; that is, they may be used as adjectives or adverbs.

1. The following phrases in italics are used as adjectives. What single word could be substituted for each of them? The single word used as an adjective generally precedes the noun.

1. A dog *without a home*. 2. A man *of wealth*. 3. A man *to be honored*. 4. Troubles *without end*. 5. Tasks *hard to do*. 6. Milk *in bottles*. 7. Wood *to be used for fire*. 8. The birds were *out of sight*.

2. The following phrases in italics are used as adverbs. What single word could be substituted for each of them?

1. Go *with speed* and *with caution*. 2. Go *with care*. 3. To come *in haste*. 4. To act *without thinking*. 5. To speak *in anger*. 6. To travel *over all the earth*. 7. In the spring the birds fly *toward the north*. 8. They gave their services *without money*.

3. The following clauses in italics are used as adjectives. Can you substitute a word or a phrase for each of them? Remember that you may change the order of words and that several substitutions are sometimes possible.

1. The man *who brings the milk* comes early.
2. Dogs *that bark* seldom bite.
3. The soldiers *who had served in former wars* (veterans) marched in the procession.
4. The man *who wrote this book* (author of) is dead.
5. Dreams *that come in the day-time* are no truer than those *that come in the night*.
6. The wood *that comes from the Philippine Islands* is very hard.
7. The mountains had peaks *that were capped by the clouds*.
8. This was the place *where we camped*.
9. There has never been a time so happy as the days *when we were at school*.
10. I eat no food so good as that *which my mother prepared*.

## 34. ORAL LESSON

### INFORMAL LETTERS

It is said that we are losing the art of writing letters, except for business purposes. Certainly the telephone and the easy means of traveling tend to diminish the number of letters we write. But telephones and trolleys and railroads cannot always make letters unnecessary. If we live in Chicago and want to talk to a friend in New York, the long-distance telephone is expensive, and the railway journey is more so. We cannot quite dispense with letters. Let us imagine some circumstances under which we might wish to write a social or friendly letter.

1. You have been entertained for a week at the home of a friend. After you return to your home, it is courteous and proper to write to his mother thanking her for the visit. You will remember the things she did to make your visit pleasant, and the good times you had there ; you may describe your journey home, and tell what you are doing now.

2. You are planning a camping party and write to one of your friends to join the party.

3. You are making a collection of coins, or postage stamps, or something else, and you write to a friend telling him of it, and, perhaps, proposing certain exchanges.

4. The teacher in the grade before this was kind to you and interested in your progress. Write to her of what you are doing this year, and tell her how you think you are getting on in your various branches of study.

5. Select, if you can, some other letter topics. Discuss two or more of these subjects orally in class, and see what can be found to say upon them.

## 35. WRITTEN LESSON

Write a letter upon a topic selected from those in the last lesson. See the next lesson for the form of the letter. There are certain forms that must be observed in writing letters. The



heading must be the place and date, and should be at the upper right-hand corner of the first page. The salutation comes below the heading, but at the left side of the page. The body of the letter begins one line below the salutation, and a little to the right. The signature is, of course, at the end of the letter, and is preceded by *Yours sincerely*, or *Sincerely yours*, or *Yours truly*, or some such expression. Near relatives often write *Affectionately yours*. '

43 CYPRESS ST., ATLANTA, GA.

Dec. 20, 1912.

DEAR GEORGE,

At three o'clock to-day the school bell rang the end of the day's work. We tossed our books into our desks in a hurry. We didn't need to be reminded that this was the last day of school before the holidays. Our teacher seemed as much pleased as we were when we said good-by to her.

Sister Anna and I are expecting to have great fun. We are going out to Uncle Joe's for a week. You know he lives on a big plantation about ten miles out of the city. He has ponies, farm animals of all kinds, and a new automobile. And then such good things to eat! I never ate such pies and things as "Old Mammy" can cook. Uncle Joe says "she is an angel, though her skin is the color of brown coffee."

I wish you could be with us. Mother says it is a shame we cousins can't spend our holidays together.

Affectionately yours,  
JACK.

The envelope of this specimen letter might look like the diagram on the opposite page. Even the position of the stamp and of the address on the envelope is important. If there were no other reason for getting these things in the regular form, sympathy for the hard-working postman would be a sufficient reason.

Except in informal letters, the address is usually written in the letter itself as well as on the envelope. It may be written just before the salutation, or at the end of the letter, to the left of the signature.

<p>MR. GEORGE LATHROP</p> <p>4 PARK ST.</p> <p>BURLINGTON</p> <p>VT.</p>	
--	--

### 36. LANGUAGE LESSON

The letters of Lesson 35 should be criticised by the class for the following particulars. 1. Heading. 2. Salutation. 3. Signature. 4. Paragraphing. 5. Sentences.

### 37. ORAL LESSON

#### COURTESY IN BUSINESS

Courtesy is of great value in business. Although it is necessary for every one to look out for himself to see that he gets "a square deal," it is not usually necessary to do this in a quarrelsome manner. When we lose our tempers we gain nothing; we may give our opponent some advantage when we get angry. Even when one is defending what he believes to be his rights, he can defend them courteously. We should make this our rule, both in oral and in written communications.

Try as we will to be polite and kindly in our business relations, there are many instances where courtesy is difficult, and many instances where we must say, as gently as we can, things that the other person does not wish to hear. In the following situations, some of which you may have to face later in life, what would you say? Be courteous, but make your meaning so clear that it cannot be mistaken.

1. An agent has been persistent in trying to sell you something that you do not want; as a book, a life insurance policy, or a building lot. You mean to get rid of him without losing your temper and your self-respect.
2. Your grocer has sold you stale eggs, has given you short measure in the butter, and has made a mistake in footing up his bill. Explain to him over the telephone why you are not satisfied.
3. Your employer has kept you over time several days, so that you have missed your regular train, and got home late to dinner, or, perhaps, had to buy your dinner at a restaurant. Put your case to him in such a way that you will get justice, and not be dismissed.
4. You think your teacher is giving you too much work. Justify your case to her.
5. The older pupils are interfering with your rights in the playground. Present your case to the principal of the school.

### 38. WRITTEN LESSON

Put the complaint in 4, or 5, of the last lesson into a letter, following the forms indicated in the diagram below. Be brief, for brevity is a valuable point in letters addressed to busy people. A busy man dreads a long letter, and is not disposed to feel kindly towards the writer of it. Examine carefully what you have written before you submit it for correction.

School No. 6, Portland, Oregon.  
March 30, 1913.

Mr. James Hughes,  
Principal.

Dear Mr. Hughes:

---

Yours respectfully,

---

## 39. LANGUAGE LESSON

Some of the letters of Lesson 35 are to be read aloud and criticised by the class for clearness and order. Mistakes in sentences, punctuation, spelling, and letter forms must be corrected by the writers.

## 40. ORAL LESSON

**A DEED OF COURTESY**

Sir Philip Sidney was an English nobleman, who lived in the second half of the sixteenth century. He was famous as a soldier and as an author, but more famous for his courtesy and generosity. The story of the end of his life is one of the most beautiful incidents in history. While he lay dying on the battlefield of Zutphen and suffering from pain and thirst, an attendant brought him a cup of water. As he raised the cup to his lips, a common soldier near him, who was also mortally wounded, looked longingly at the water. Sir Philip sent the cup to the soldier saying, "Take it, friend; thy need is greater than mine."

Have you heard or read of another brave or courteous deed worthy to be compared with Sidney's? You may, if you choose, select a brave act from the life of one of these heroes: Columbus, Captain John Smith, Washington, John Paul Jones, Nathan Hale, Molly Pitcher, Captain Lawrence, General Lee, General Custer. Be prepared to tell this story in the class.

## 41. WRITTEN LESSON

**SENTENCE BUILDING**

Combine the following groups of sentences into single sentences. Make sure that the arrangement is clear.

**EXAMPLE:** A troop of strange children ran at his heels. They hooted after him. They pointed at his gray beard.

*Combined:* A troop of strange children ran at his heels, hooting after him, and pointing at his gray beard.

1. There were strange names. These names were over the doors.  
2. He found the way to his own house. He did so with some difficulty.

3. The appearance of Rip soon attracted the attention of the tavern politicians. He had a long grizzled beard. His dress was uncouth.

4. They crowded round him. They eyed him from head to foot. They showed great curiosity.

5. His schoolhouse was a low building. It had one large room. It was rudely constructed of logs.

6. The windows were partly glazed and partly patched. The patching was done with leaves of old copy books.

7. It was a rainy Sunday. It was in the gloomy month of November. I was detained at a hotel. The hotel was in Derby.

8. The rain pattered. It beat against the casements.

9. There were two windows in my bedroom. These windows looked out among tiled roofs and stacks of chimneys.

10. Her ladyship has a pampered coachman. He has a red face and his cheeks hang down like dewlaps.

11. A teakettle hung over the fire. It hung by a crooked piece of iron. The fire was made from dry sticks and leaves.

12. Two old gypsies sat crouched on the grass. They wore red cloaks. They were gossiping over their evening cup of tea.

## 42. LANGUAGE LESSON

### PUNCTUATION: THE COMMA

Punctuation marks are used to help the reader. The *comma* indicates to the reader's eye a break or change in the writer's thought. It is used to separate words, phrases, or clauses that should be kept apart in thought. It marks off from the rest of the sentence:

1. The name of the person spoken to.

John, please give me the book.

I wish, Mary, that you would close the window.

2. A direct quotation, or each part of a divided quotation.

Mary replied, "All right, father," but she did not stir from her chair.

"You may have it," said John, "if you will wait five minutes."

3. The parts of dates or addresses.

Palermo, Italy, January 21, 1913.

John Jenkins, 4 Pine St., Scranton, Pennsylvania.

4. *Yes* or *No* when part of an answer.

I would rather say, "Yes, I will," than "No, I can't."

5. Each word in a series, where some of the conjunctions are omitted.

We study geography, history, arithmetic, and grammar.

6. Words in apposition or in parenthesis.

John, Mary's brother, was two years her senior.

Palermo, the largest city of Sicily, has a beautiful harbor.

7. Phrases or clauses that are distinct from the rest of the sentence.

*a.* In compound sentences a comma is usually needed before *and*, *but*, or other conjunctions separating the clauses, unless they are closely connected in thought and have the same subject.

We shall be glad to see you, and my father will send a carriage to meet you.

Here a comma is required to indicate the sense, but in the following sentence a comma before *and* is unnecessary.

We will go and they will come.

*b.* Explanatory relative clauses make parenthetical statements (see Rule 6) and are marked off by commas. Restrict-

tive relative clauses are so closely connected with the rest of the sentence that they need no comma. See Part I, Lesson 63.

The Metropolitan Tower, which is one of the most beautiful as well as one of the highest buildings in New York, was completed in 1911.

Men who will not work have no right to eat. (*Restrictive*)

c. A clause at the beginning of a sentence should usually be followed by a comma.

If you will excuse me at half past three, I will come early to-morrow and prepare my arithmetic.

Give the reason for the use of each comma in Lessons 37 and 40.

Make five complex sentences and give your reasons for all the commas that you use.

## 43. ORAL LESSON

### DESCRIPTIONS

A narrative tells a story. A description makes a picture in words. Let us study two descriptions and see how they are made.

### GRANDFATHER'S CHAIR

The chair in which Grandfather sat was made of oak, which had grown dark with age, but had been rubbed and polished till it shone as bright as mahogany. It was very large and heavy, and had a back that rose high above Grandfather's white head. This back was curiously carved in openwork, so as to represent flowers and foliage, and other devices, which the children had often gazed at, but could never understand what they meant. On the very tiptop of the chair, over the head of Grandfather himself, was a likeness of a lion's head, which had such a savage grin that you would almost expect to hear it growl and snarl.

— HAWTHORNE'S *Grandfather's Chair*.

## PUSSY WHITE

Her face won me at once by its charm. Her eyes were young and brilliant, like those of a child, and excepting the pink tip to her nose she was covered with a mass of silky Angora fur. On her head, between her ears, was a jet-black spot, and on her shoulders another, shaped like a cape. Her waving, plumelike tail was also jet-black. All the rest of her was snowy white, and as soft as swan's-down. She seemed like a ball of animated fur, moved by a capricious hidden spring.

—PIERRE LOTI's *Lives of Two Cats*.



After you have read each of these two descriptions, what picture do you have in your mind? How many different things mentioned can you recall? What does the first sentence tell? Why does this sentence come first? What does the last sentence tell? Why does it come last? Can you find any reasons for the order in which the sentences are arranged?



Take a piece of furniture as a subject for description, as, for example, "The Teacher's Desk." Where is it placed? Of what sort of wood is it made? What are its size, shape, color? How much of it can you see from your seat? What is on the desk? Does it differ in any way from other desks in the building?

What could you put in a description of your cat? Size, color, markings, eyes, ears, nose, fur, tail? How does she move? What are her habits? How does she differ from other cats?

#### 44. WRITTEN LESSON

Write a description in one or two paragraphs of one of the following subjects :

1. Our Dog. 2. The Postman. 3. The Minister. 4. A Fruit-Stand. 5. Our Horse. 6. Our Cat. 7. A Peddler and his Push-Cart. 8. The Policeman.

Before writing, think over carefully what you wish to say; and decide in what order you will say it. Make everything as definite as you can. Do not tell anything that is unnecessary, as that the cat or the dog has four legs. If it should have only three legs, or had lost an ear, that would be more interesting. Give such details as serve to distinguish your subject from others of the same class.

#### 45. LANGUAGE LESSON

##### RULES OF DESCRIPTION

Having tried description, we may consider this form of writing more carefully. No one can learn to describe merely by rules. One must *see and remember*, if he would tell how things look. But rules will help us in describing things. There is one rule of special importance. **Use words that are definite.** If a thing is beautiful, or ugly, tell what makes it so. Compare these definite and indefinite descriptions.





A JAPANESE STREET

1. He was over six feet tall, as thin as a rail, and wore rusty black clothes that were so loose that it seemed as if the wind would blow them off.

He was tall and ill-dressed.

2. The other dog is a little, old, gray-muzzled curmudgeon, with an unhappy eye, that kindles like a coal if you only look at him. His nose turns up; his mouth is drawn into wrinkles, so as to show his teeth. When he walks, he has his tail curled up so tight that it seems to lift his feet from the ground; and he seldom makes use of more than three legs at a time, keeping the other drawn up as a reserve. This wretch is called Beauty.

He is an ugly and ridiculous little dog, whose name is Beauty.

These examples fully show the advantage of following the rule to be *definite* in description.

In the following pairs of words or phrases, tell which of each pair is more definite, and, therefore, better suited to description. Make a sentence containing it.

1. walk, saunter. 2. hurt, bruise. 3. honest, admirable. 4. weighing ten tons, heavy. 5. lofty, a hundred feet high. 6. European, Austrian. 7. screaming, noisy. 8. brilliant, bright red. 9. a man who can use ten languages, a linguist. 10. clear-eyed and vigorous, healthy. 11. trustworthy, ready to die for the sake of duty. 12. A noise like cats fighting, an unpleasant noise. 13. hungry, ready to gnaw a bone.

## 46. ORAL LESSON

### LITTLE JAPAN

Japan is a land of little people and little houses. It is also a land of wonderful beauty. Here are a few sentences taken from Lafcadio Hearn's account of his first memories of Japan.

Elfish everything seems: for everything as well as everybody is small, and queer, and mysterious: the little houses under their blue roofs, the little shop-fronts hung with blue, and the smiling little people in their blue costumes.

My kurumaya calls himself "Cha." He has a white hat which looks like the top of an enormous mushroom; a short, blue, wide-sleeved jacket, blue drawers, close-fitting as "tights" and reaching to the tops of his ankles; and bright blue straw sandals bound upon his feet with cords of palmetto fiber. The first sensation of having a human being for a horse, trotting between shafts, unwearingly bobbing up and down before you for hours, is alone enough to evoke a feeling of compassion. And when this human being, thus trotting between shafts, with all his hopes, memories, sentiments, and comprehensions, happens to have the gentlest smile, and the power to return the least favor by an apparent display of infinite gratitude, this compassion becomes sympathy.

That, however, which attracts me in Cha, I am rapidly learning to discover in the multitude of faces turned toward us as we roll through these miniature streets. Everybody looks at you curiously; but there is never anything disagreeable or hostile in the gaze; most commonly it is accompanied by a smile or a half smile. And the consequence of all these kindly curious looks and smiles is that the stranger finds himself thinking of fairyland. To find one's self suddenly in a world where everything is on a smaller and daintier scale than with us, a world of lesser and seemingly kindlier beings, all smiling at you as if to wish you well, a world where all movement is slow and soft, and voices are hushed, a world where land, life, and sky are unlike all that one has known elsewhere, this is surely the realization of the old dream of a world of Elves.

On the first day, at least, it appears to the stranger that everything Japanese is delicate, exquisite, admirable: even a pair of common wooden chopsticks in a paper bag with a little drawing upon it; even a package of toothpicks of cherry wood, bound with a paper wrapper wonderfully lettered in three different colors; even the little sky-blue towel, with designs of flying sparrows upon it, which the jinrikisha man uses to wipe his face. The bank bills, the commonest copper coins, are things of beauty. Even the piece of plaited colored string used by the shopkeepers in tying up your last purchases is a pretty curiosity.

— LAFCADIO HEARN, *Glimpses of Unfamiliar Japan*.

Can you tell the meaning of jinrikisha and kurumaya? How was the kurumaya dressed? How many things described in this selection can you remember? What can you tell about them? Are any colors mentioned? What idea do you get of the Japanese people? Why did the whole scene remind the writer of fairyland?

What else have you learned about Japan in your study of geography or elsewhere?

## 47. WRITTEN LESSON

Study the picture opposite page 234. This picture is in black and white. Suppose you were going to color it with your paints. What colors would you use? Write a sentence describing each of the following, supplying from your imagination the colors and motion that it ought to have :

1. A jinricksha.
2. A kurumaya.
3. A Japanese lady.
4. The hats.
5. The houses.
6. The street signs.
7. The variety of costumes.
8. The lady's parasol.

## 48. LANGUAGE LESSON

### RULES OF DESCRIPTION — Continued

1. Description must be definite. (See Lesson 45.) Note the number of definite words used in the last paragraph of the selection on page 234. The objects named include a pair of chopsticks, a paper bay, a drawing, a package of toothpicks, a paper wrapper, a towel, sparrows, bank bills, coins, a piece of string. What adjectives are used and how do these add definiteness to our impressions?

2. Give the general impression first, the details afterward. Mr. Hearn first tells us that in Japan everything seems "elfish"; then he tells us in detail the things that make this impression. Sometimes, however, this order may be reversed, the details coming first and the general impression last.

3. Keep to the same point of view in describing; or, if you change the point of view, give the reader proper notice.

If you are describing a house, don't mix up the descriptions of the outside and the inside; describe the outside, and then take your reader inside.

If you are describing a man seen at a distance, tell only such things as can be seen at a distance; don't give the color of his eyes, or tell whether he has a button off his coat or a broken shoe lace. Is the room in the following passage described from the inside or from the outside?

The study had three windows, set with little, old-fashioned panes of glass, each with a crack across it. The two on the western side looked, or rather peeped, between the willow branches, down into the orchard, with glimpses of the river through the trees. The third, facing northward, commanded a broader view of the river, at a spot where its hitherto obscure waters gleam forth into the light of history. It was at this window that the clergyman who then dwelt in the Manse stood watching the outbreak of a long and deadly struggle between two nations; he saw the irregular array of his parishioners on the farther side of the river, and the glittering line of the British on the hither bank. He awaited, in an agony of suspense, the rattle of the musketry. It came; and there needed but a gentle wind to sweep the battle smoke around this quiet house.

— FROM HAWTHORNE'S *Mosses from an Old Manse*.

It may interest you to know that the battle here referred to was the Battle of Concord, celebrated in Emerson's poem, *The Concord Hymn*.

From the sentences written for Lesson 47, select those which are most definite and vivid. Do these have the same or different points of view?

49. ORAL LESSON

THE PRIEST AND THE MULBERRY TREE

Did you hear of the curate who mounted his mare,  
And merrily trotted along to the fair?  
Of creature more tractable none ever heard,  
In the height of her speed she would stop at a word;  
But again with a word, when the curate said, Hey,  
She put forth her mettle and galloped away.

As near to the gates of the city he rode,  
While the sun of September all brilliantly glowed,  
The good priest discovered, with eyes of desire,  
A mulberry tree, in a hedge of wild briar;  
On boughs long and lofty, in many a green shoot,  
Hung, large, black, and glossy, the beautiful fruit.

The curate was hungry and thirsty to boot;  
He shrunk from the thorns, though he longed for the fruit;  
With a word he arrested his courser's keen speed,  
And he stood up erect on the back of his steed;  
On saddle he stood, while the creature stood still,  
And he gathered the fruit till he took his good fill.

"Sure never," he thought, "was a creature so rare,  
So docile, so true, as my excellent mare;  
So, here now I stand," and he gazed all around,  
"As safe and as steady as if on the ground;  
Yet how had it been, if some traveler this way,  
Had, dreaming no mischief, but chanced to cry, 'Hey'?"

He stood with his head in the mulberry tree,  
And he spoke out aloud in his fond reverie;  
At the sound of the word the good mare made a push,  
And down went the priest in the wild-briar bush.  
He remembered too late, on his thorny green bed,  
Much that well may be thought cannot wisely be said.

— T. L. PEACOCK.



Tell the meaning of the following words: *curate, mounted, tractable, mettle, brilliantly, boughs, glossy, arrested, courser, steed, docile, reverie.*

Where was the curate going? What time of the year was it? What kind of day? What caught the curate's attention? Why was he interested in it? How did he get the fruit? What did he think of his horse? What mistake did he make? What happened? What lesson did he learn from his accident? Read the poem aloud, then tell the incident in your own words. Other humorous poems that may interest you are: Holmes's *The Deacon's Masterpiece or The One-Hoss Shay*; Cowper's *John Gilpin's Ride*; J. T. Trowbridge's *Darius Green and his Flying Machine*; Gilbert's *Tale of the Nancy Bell*; Thackeray's *Little Billee*.

## 50. WRITTEN LESSON

Write from dictation the following sentences :

1. The curate's horse was a fine animal.
2. "Now," said the curate, "I shall enjoy these mulberries. I have never seen finer ones."
3. His road lay between two cities.
4. There were fine mulberries on the tree. Their color was almost black. The curate saw them. "They're ripe and sweet," said he.
5. This fruit is very good. It's so good that I must eat my fill.
6. The curate said, "Suppose some one were to say, 'You are eating my mulberries'?"

In the sixth sentence note the use of single quotation marks ( ' ') within the double marks ( " ") to indicate a quotation within a quotation. Note also the last line of the fourth stanza.

Rewrite each of the following sentences, using another word or expression in place of the one in *italics* :

1. The curate *mounted* his horse.
2. My *steed* is very *tractable*.
3. The sun is shining *brilliantly*.
4. The curate was in deep *reverie*.
5. The animal's coat was *glossy*.

## 51. LANGUAGE LESSON

### SYNONYMS AND ANTONYMS

Synonyms are words that mean nearly or quite the same thing. Here is a group of synonyms :

docile — tractable	mettle — spirit
glossy — shining	glowed — shone
brilliantly — brightly	discover — learn, find out

Find synonyms for the following, and use each in a sentence :

merrily	longed	steady
height	gather	excellent
desire	creature	mischief
beautiful	rare	chance

Sometimes the synonym is a group of words : *thirsty to boot* is the same as *thirsty also*; *stood up* means *arose*.

Antonyms are words of opposite meanings.

1. dark, light	7. love, hate
2. full, empty	8. friendly, hostile
3. clever, stupid	9. hasten, retard
4. gentle, harsh	10. citizen, alien
5. pretty, ugly	11. friend, enemy (foe)
6. advance, retreat	12. early, late.

Give the antonyms of the following words :

1. perfect	9. benefit	17. heavy
2. complete	10. stingy	18. fat
3. praise	11. give	19. die
4. poverty	12. straight	20. sick
5. rude	13. broad	21. good
6. condemn	14. buy	22. virtue
7. sweet	15. increase	23. liberty
8. rough	16. open	24. death

## 52. ORAL LESSON

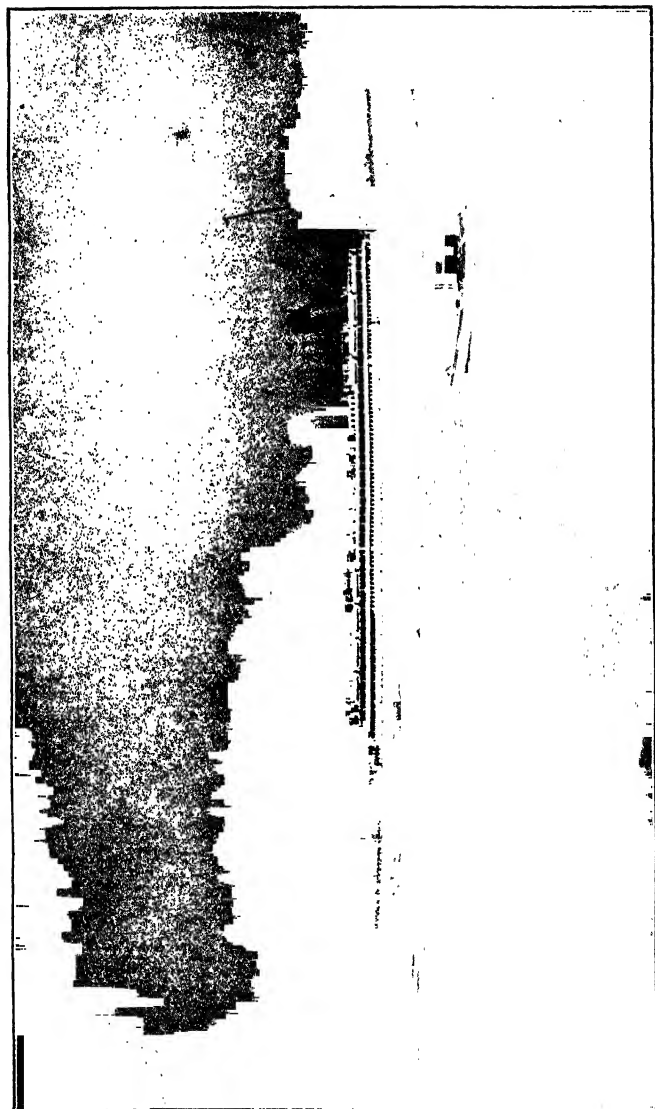
## OCEAN TRAFFIC

A little over a hundred years ago, the first steamship, invented by Robert Fulton, made its first trip on the Hudson River. Ten years later, the first trip across the Atlantic was made by the steamer *Savannah*, sailing from Savannah, Georgia, to Liverpool. She made the trip in twenty-five days. She was a tiny craft of 320 tons carrying power, with side-wheel paddles, and a 72 horse power engine. The coal used on the trip was 1500 bushels, or about four tons. She made the return trip in twenty days from St. Petersburg, but never crossed the ocean again.

For the next twenty years ocean vessels were still propelled by wind. In 1840 the British steamer *Britannia* of the Cunard Line began regular trips across the Atlantic. She had a displacement, or carrying power, of 1154 tons, a 750 horse power engine, a speed of 10 miles an hour, and made the trip in twelve days.

In the sixty years since the *Britannia's* first trip, steam navigation has grown enormously. Instead of one line crossing the Atlantic there are now scores of lines on the seas, running to nearly all the ports of the world. Instead of the tiny ships carrying one or two thousand tons, we now have hundreds that carry 10,000 tons or more, and, lately, some that carry more than 50,000 tons. The figures that express the size of these huge vessels are startling. A cargo of 10,000 tons would fill the cars of a freight train five miles long. A big liner can accommodate 3000 persons without crowding. A large vessel will burn from 500 to 600 tons of coal per day. Such a boat rises from twenty to forty feet above the water, and, when loaded, needs water nearly forty feet deep to keep off the bottom. The newer large ships are 900 feet long, and are driven by engines of 75,000 horse power.

Ocean travel is now safer than travel by rail. These huge boats are driven by two or more screw propellers, so that if one breaks the ship may still go on. The ribs and plates are of steel, and able to resist the pounding of the heaviest storms. The bottom of the ship is divided into compartments, with walls of heavy steel, so made that if the water gets in, the compartment will close itself and keep the water out of the rest of the ship. It is said, indeed, that the best of these



AN OCEAN LINER



boats are practically unsinkable. But this has unhappily been proved not to be true. Every large passenger steamer is provided with wireless telegraphy, to summon help if it is needed. And down under the vessel is a telephone arranged to catch the sound of the submarine bells put on reefs and shoals to warn ships off from such dangerous places.

The luxury of these great boats is as wonderful as their size and safety. The staterooms of the passengers are fitted out with fine wood and good furniture. There are splendid dining rooms, lounging rooms, baths, and barber shops. On the biggest boats there are palm gardens, ball rooms, and swimming pools. The cost of the largest boats is about five million dollars.

When did the first steamboat cross the Atlantic? How long did the passage take? How long does it take now? How many tons did this first transatlantic boat carry? When did steamboats begin regular passages across the Atlantic? Give some idea of the carrying power of the big boats to-day; of the number of people and the amount of freight they will hold. How much coal will one of these big liners consume? What devices for safety do they have? for convenience and pleasure?

You can find an intensely interesting article on "Travel by Sea," by Lawrence Perry, in *The World's Work*, vol. 13. Do you know Cunningham's poem, *A Wet Sheet and a Flowing Sea*, or Barry Cornwall's poem, *The Sea, the Sea, the Open Sea*?

### 53. WRITTEN LESSON

Write a composition, using one of the following outlines:

*Steamships Old and New.* 1. Robert Fulton's steamer. 2. Changes in a hundred years. 3. A modern steamship.

*The Automobile.* 1. Why automobiles are better than horses. 2. What automobiles are used for now. 3. What they may be used for in twenty years.

*An Ocean Liner.* 1. How it looks from shore. 2. How it looks on board. 3. The engines.

## 54. LANGUAGE LESSON

## DOES GRAMMAR HELP OUR READING?

We know that certain rules of grammar will help to keep us right in speaking or writing. We say, "Between you and *me*" because *between* is a preposition, and requires the objective case after it. We say "John and Mary *are* here" because the two nouns *John* and *Mary* together are a plural subject and require a plural verb. But does grammar ever help us to make out the meaning of a sentence?

The opening lines of Whittier's *Snow-Bound* may be used as an example :

The sun that brief December day  
Rose cheerless over hills of gray,  
And, darkly circled, gave at noon  
A sadder light than waning moon.  
Slow tracing down the thickening sky  
Its mute and ominous prophecy,  
A portent seeming less than threat,  
It sank from sight before it set.

The first sentence is the first four lines. In reading it we feel that *sun* is the simple subject, and *rose* and *gave* the simple predicates, and *light* the object of the verb *gave*. This is the skeleton of the idea of the sentence. The first line also gives the period of the action (on a certain short December day); the second line tells how the sun rose; the third line tells how it looked at noon; and the fourth line tells what kind of light it gave. The next four lines are a trifle harder. The subject is *It*, in the last line; the simple predicate is *sank*, and the words that follow tell *how* it sank. The first two lines make sense only if understood as modifying the subject *It*. That is, *It* (the sun) is described as "tracing down the sky its mute and ominous prophecy." In the third line, "a portent," etc., refers to this "ominous prophecy" of storm, and the word *portent* is in apposition with the word *prophecy*.

## Does Grammar help Our Reading? 243

If you will now read the entire eight lines through, after this analysis, their meaning will be quite clear. The main thing in getting the meaning of a sentence is finding its subject and predicate; afterwards we see how the modifiers fit in. The next four lines also need to be analyzed as one reads them. Make the analysis, and explain the meaning of the passage.

A chill, no coat however stout,  
Of homespun stuff, could quite shut out,  
A hard, dull bitterness of cold,  
That checked, midvein, the circling race  
Of lifeblood in the sharpened face,  
The coming of the snowstorm told.

In the same way make sure of the meaning of the following passages :

1. Along the roadside, like the flowers of gold  
That tawny Incas for their garden wrought,  
Heavy with sunshine droops the goldenrod.  
— WHITTIER'S *Among the Hills*.

2. The nobles, whose power had become exorbitant during the reign of Stephen, and whom the prudence of Henry the Second had scarcely reduced into some degree of subjection to the crown, had now resumed their ancient license in its utmost extent.

— GREEN'S *History of the English People*.

3. But others, who had seen more of the world, had watched and waited till they were weary, and had beheld no man with such a face, nor any man that proved to be much greater or nobler than his neighbors, concluded it to be nothing but an idle tale.

— HAWTHORNE'S *The Great Stone Face*.

4. From the palace you could see the rows and rows of roofless houses that made up the city, looking like empty honeycombs filled with blackness; the shapeless block of stone that had been an idol in the square where four roads met; the pits and dimples at street corners where the public wells once stood; and the shattered domes of temples with wild figs sprouting on their sides.

— KIPLING'S *The Jungle Book*.



5. Full well the busy whisper, circling round,  
Conveyed the dismal tidings when he frowned.

—GOLDSMITH'S *The Deserted Village*.

6. To sit staring at those fixed glazed eyes in silence for a moment,  
would play, Scrooge felt, the deuce with him.

—DICKENS'S *A Christmas Carol*.

7. The atmosphere, which had previously been clear and cold, for  
the last few hours grew damp, and had a disagreeable chilliness in it.

—DANA'S *Two Years Before the Mast*.

8. It was the time when lilies blow,  
And clouds are highest up in air,  
Lord Ronald brought a lily-white doe,  
To give his cousin, Lady Clare.

—TENNYSON'S *Lady Clare*.

9. The sounds that came from it, and yet more the delicious smell  
that mingled with the smoke, told Rag that the animals were being  
fed cabbage in the yard.

—THOMPSON-SETON'S *Wild Animals*.

10. Blessed is the man that walketh not in the counsel of the un-  
godly, nor standeth in the way of sinners, nor sitteth in the seat of the  
scornful.

—*Psalms I*.

## 55. ORAL LESSON

### THE ROMANCE OF TRAVEL

Do you remember Robinson Crusoe, and how he tells at the beginning of the book of his visits to the wharf where the great ships came in and went out, and how interesting it all was to him? Many other people have also found such places interesting. Here is a selection from a book called *Prue and I*, in which the author, George William Curtis, very well describes the same feelings:

The freight was piled in the old stores. I believe that many of them remain, but they have lost their character. When I knew them, not only was I younger, but partial decay had overtaken the town; at least the bulk of its India trade had shifted to New York and Boston. But the appliances remained. There was no throng of busy traffickers,

and after school, in the afternoon, I strolled by and gazed into the solemn interiors.

Silence reigned within, — silence, dimness, and piles of foreign treasure. Vast coils of cable, like tame boa-constrictors, served as seats for men with large stomachs, and heavy watch seals, and nankeen trousers, who sat looking out of the door toward the ships, with little other sign of life than an occasional low talking, as if in their sleep. Huge hogsheads perspiring brown sugar and oozing slow molasses, as if nothing tropical could keep within bounds, but must continually expand, and exude, and overflow, stood against the walls, and had an architectural significance, for they darkly reminded me of Egyptian prints, and in the duskiness of the low vaulted store seemed cyclopean columns incomplete. Strange festoons and heaps of bags, square piles of square boxes cased in mats, bales of airy summer stuffs, which, even in winter, scoffed at cold, and shamed it by audacious assumption of eternal sun, little specimen boxes of precious dyes that even now shine through my memory, like old Venetian schools unpainted, — these were all there in rich confusion.

The stores had a twilight of dimness, the air was spicy with mingled odors. I liked to look suddenly in from the glare of sunlight outside, and then the cool sweet dimness was like the palpable breath of the far-off island groves; and if only some parrot or macaw, hung within, would flaunt with glistening plumage in his cage, and as the gay hue flashed in a chance sunbeam, call in his hard, shrill voice, as if thrusting sharp sounds upon a glistening wire from out that grateful gloom, then the enchantment was complete, and without moving, I was circumnavigating the globe.

From the old stores and the docks slowly crumbling, touched, I know not why or how, by the pensive air of past prosperity, I rambled out of town on those well-remembered afternoons, to the fields that lay upon hillsides over the harbor, and there sat, looking out to sea, fancying some distant sail proceeding to the glorious ends of the earth, to be my type and image, who would so sail, stately and successful, to all the glorious ports of the Future. Going home, I returned by the stores, which black porters were closing. But I stood long looking in, saturating my imagination, and as it appeared, my clothes, with the spicy suggestion. For when I reached home my thrifty mother — another Prue — came snuffing and smelling about me.

"Why! my son (*snuff, snuff*), where have you been (*snuff, snuff*)? Has the baker been making (*snuff*) gingerbread? You smell as if you'd been in (*snuff, snuff*) a bag of cinnamon."

"I've only been on the wharves, mother."

"Well, my dear, I hope you haven't stuck up your clothes with molasses. Wharves are dirty places, and dangerous. You must take care of yourself, my son. Really this smell is (*snuff, snuff*) very strong."

But I departed from the maternal presence, proud and happy. I was aromatic. I bore about me the true foreign air. Whoever smelt me smelt distant countries. I had nutmeg, spices, cinnamon, and cloves, without the jolly red nose. I pleased myself with being the representative of the Indies. I was in good odor with myself and all the world.

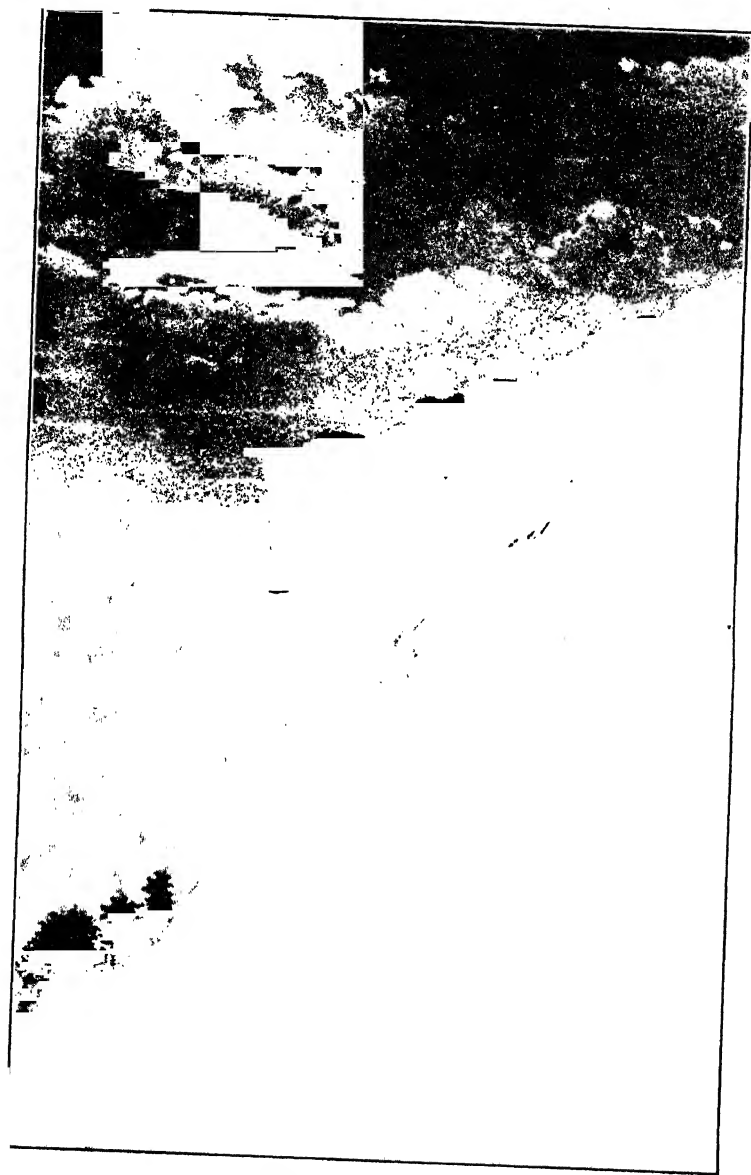
Why did Curtis like to go to the wharves? Describe the interior of one of the old warehouses. What objects and what smells interested the boy? What strange lands did they bring to his mind? Where did he journey in his imagination? What happened when he got home?

Can you imagine a trip up the Amazon? or to Venice? or Japan? or India? or Egypt? What would you want to see in these places? What place would you most like to visit? What is the most interesting journey that you have ever made?

I should like to rise and go  
Where the golden apples grow; —  
Where below another sky  
Parrot islands anchored lie,  
And, watched by cockatoos and goats,  
Lonely Crusoes building boats, —  
Where in sunshine reaching out  
Eastern cities, miles about,  
Are with mosque and minaret  
Among sandy gardens set,  
And the rich goods from near and far  
Hang for sale in the bazaar.

— STEVENSON.





THE GREAT STONE FACE

## 56. WRITTEN LESSON

Even a short journey may be interesting to tell about, if you can recall what expectations you had of it beforehand, what things happened on the journey, and what you thought of it all afterwards. Things do not have to be exciting in order to be interesting. If you can recall a trolley ride, or a railway journey, or a visit to a part of the country or city different from your own neighborhood, it should be interesting.

Write a letter of three or four paragraphs about a journey or a visit you have made.

## 57. LANGUAGE LESSON

Have a number of the letters read aloud. Let the class decide which are best in the following respects:

1. Most interesting.
2. Clearest and easiest to follow.
3. Best arranged.
4. Which seem to tell most in fewest words.

## 58. ORAL LESSON

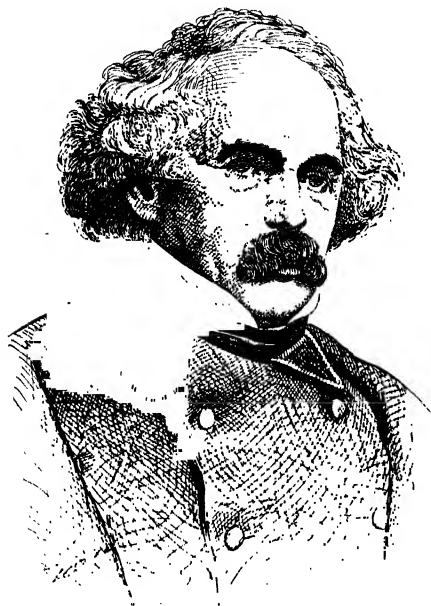
## A DESCRIPTION

One afternoon, when the sun was going down, a mother and her little boy sat at the door of their cottage, talking about the Great Stone Face. They had but to lift their eyes, and there it was plainly to be seen, though miles away, with the sunshine brightening all its features.

And what was the Great Stone Face?

Embosomed amongst a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hillsides. Others had their homes in comfortable farmhouses, and cultivated the rich soil on the gentle slopes or level surfaces of the valley. Others, again, were congregated into populous villages, where some wild, highland rivulet, tumbling

down from its birthplace in the upper mountain region, had been caught and tamed by human cunning, and compelled to turn the machinery of cotton factories. The inhabitants of this valley, in short, were numerous, and of many modes of life. But all of them, grown people



and children, had a kind of familiarity with the Great Stone Face, although some possessed the gift of distinguishing this grand natural phenomenon more perfectly than many of their neighbors.

The Great Stone Face, then, was a work of Nature in her mood of majestic playfulness, formed on the perpendicular side of a mountain by some immense rocks, which had been thrown together in such a position as, when viewed at a proper distance, precisely to resemble the features of the human countenance. It seemed as if an enormous giant, or a Titan, had sculptured his own likeness on the precipice.

There was the broad arch of the forehead, a hundred feet in height; the nose, with its long bridge; and the vast lips, which, if they could have spoken, would have rolled their thunder accents from one end of the valley to the other. True it is, that if the spectator approached too near, he lost the outline of the gigantic visage, and could discern only a heap of ponderous and gigantic rocks, piled in chaotic ruin one upon another. Retracing his steps, however, the wondrous features would again be seen; and the farther he withdrew from them, the more like a human face, with all its original divinity intact, did they appear; until as it grew dim in the distance, with the clouds and glorified vapor of the mountains clustering about it, the Great Stone Face seemed positively to be alive.

Notice that Hawthorne describes first the valley from which the Face could be seen. This is the point of view from which the Face is regarded throughout the story. The general impression of the Face is given first, and the impression is helped out by comparing it to the face of a giant or a Titan; then the features are mentioned one by one, and from the nearer view of the rocks that make it. Notice especially the definite way in which the homes and activities of the people of the valley are given. Refer to the rules of description given in Lesson 48, and see whether they are applied here. Turn to other descriptions give in this book (Lessons 43 and 46) and examine each for (1) point of view, (2) order of details, (3) definiteness of the words, especially adjectives, adverbs, and verbs.

Have you noticed any other good descriptions in your reading?

### 59. WRITTEN LESSON

Have you a small brother or sister? Write a composition of one or two paragraphs describing him. You may tell of his age, size, hair, eyes, coloring, movements, and talk, and you will wish to make clear how he differs from other children, and why he is particularly attractive.

Do you live near a mountain, a lake, the sea, or the prairie? Write a description of a paragraph or two about one of these. Decide on a point of view and then keep to it. Write for some friend who has never seen the object you describe.

Is there any other subject of description that you prefer to those suggested? If so, write on that, remembering that what you say should be as definite as possible. Here is a description of a small boy from Hawthorne's *House of the Seven Gables*:

He was a square and sturdy little urchin, with cheeks as red as an apple. He was clad rather shabbily in a blue apron, very wide and short trousers, shoes somewhat out at the toes, and a chip-hat, with the frizzles of his curly hair sticking through its crevices. A book and a small slate, under his arm, indicated that he was on his way to school.



## 60. LANGUAGE LESSON

## A POEM TO BE INTERPRETED



In Lesson 54 we examined a number of sentences that became clear to us when we understood the relation of the parts to each other: that is, when we understood their grammatical structure. The poem below tells a very simple incident of the bravery and loyalty of a young soldier. But Browning's *way of telling* simple things is not always simple. To understand him, we often have to work out his syntax.

## INCIDENT OF THE FRENCH CAMP

You know, we French stormed Ratisbon:  
A mile or so away,  
On a little mound, Napoleon  
Stood on our storming day;  
With neck outthrust, you fancy how,  
Legs wide, arms locked behind,  
As if to balance the prone brow  
Oppressive with its mind.

Just as perhaps he mused "My plans  
That soar, to earth may fall,  
Let once my army-leader Lannes  
Waver at yonder wall," —  
Out 'twixt the battery-smokes there flew  
A rider, bound on bound  
Full-galloping; nor bridle drew  
Until he reached the mound.

Then off there flung in smiling joy,  
And held himself erect  
By just his horse's mane, a boy:  
You hardly could suspect —  
(So tight he kept his lips compressed,  
Scarce any blood came through)  
You looked twice ere you saw his breast  
Was all but shot in two.

"Well," cried he, "Emperor, by God's grace  
We've got you Ratisbon!  
The Marshal's in the market-place,  
And you'll be there anon  
To see your flag-bird flap his vans  
Where I, to heart's desire,  
Perched him!" The chief's eye flashed; his plans  
Soared up again like fire.

The chief's eye flashed; but presently  
Softened itself, as sheathes  
A film the mother-eagle's eye  
When her bruised eaglet breathes;  
"You're wounded!" "Nay," the soldier's pride  
Touched to the quick, he said:  
"I'm killed, Sire!" And his chief beside,  
Smiling the boy fell dead.

In every stanza you need to see clearly what each sentence is: its subject, its predicate, its objective or subjective complement, if there is one, and the modifying phrases or clauses. Often ideas have to be supplied. In the second stanza, for example, *Just as*, means, *He stood just as if*, etc. The third stanza presents peculiar difficulties. The fourth line of this stanza says, *You hardly could suspect*—and you ask yourself *Suspect what?* You are not told exactly. But you are told that the boy kept his lips compressed so tight that scarce any blood came through them; and then you are told that you had to look twice before you saw that the boy's breast was almost shot in two. Now, if you go back, you can supply the missing idea. *You hardly could suspect that the boy was wounded to the death.*

Read the poem through carefully, and be sure that you can make clear every idea in it, by mastering the sentence construction. The interpretation of poetry often depends largely upon the mastery of the grammatical construction of the sentences in it.

## 61. ORAL LESSON

### AN UNFINISHED STORY

The sound of the rapid beat of a horse's hoofs broke in upon the lazy gossip of the idlers on the post-office steps. They looked in the direction of the sound, and saw a white horse dashing madly down the hill outside the village. Behind him, swaying from side to side, was a light wagon, and in it two children clutching the sides of the seat, and almost losing their grip.

This selection is part of the middle of the story. Invent the rest of the middle: what else the villagers saw, what else they heard, how they acted as the horse ran into the village. Invent the *ending* of the story. Was the horse stopped? How? Were the children hurt? Or saved from injury? How?

Invent the beginning of the story. Who were the children? How did they happen to be there? What caused the runaway? Was the horse properly hitched to the wagon? Was he frightened? By what — a blast, a piece of paper in the road, a part of the harness coming loose, or what?

A story does not always *begin with the beginning*. Very often we have the *middle first*. This is done in order to make the story open with an interesting part. Try telling this story by making it open as it does here; then explain later how it all began. This is often the way in which we learn real stories in life. We find an interesting situation, learn a good deal about it, and even how it ends, and then, last of all, find out the beginning of it.

You may also vary this story by telling it from another *point of view*: you might let one of the children tell it, instead of telling it as the villagers saw it.

## 62. WRITTEN LESSON

Write the story that you have been telling orally in the last lesson. Decide how you will begin and end it. Take care of the paragraph divisions. After writing your story, revise it carefully for errors of all kinds.

## 63. LANGUAGE LESSON

### NARRATIVE

We have had several narratives in this book, as the unfinished stories in Lessons 7, 22, and 61, the incident in Lesson 40, or the poem in Lesson 49. A history, a novel, a short story, a composition about a railway journey, tell stories, whether true or fictitious, and are therefore all narratives.

Narration, like description, has its *rules*, or *laws*. A story must have a beginning, a middle, and an end. If some one began to tell you of what two men were doing on a desert island,

you would probably ask how they got there; you would want to know the beginning. If you learned how they got there, and what they did while they were there, you would want to know how long they stayed on the island, whether they ever got away, and, if so, how they got away. If they never got away, you would feel that the story was unfinished until you learned of the death of both of them.

*Robinson Crusoe* is a complete story. Its beginning tells how the hero came to be cast away on the islands; its middle tells how he lived there, and all the many interesting experiences he had; its end tells how he was found and taken back to England.

*Treasure Island* is a complete story. Its beginning tells of the discovery of the chart indicating the location of the buried treasure of the pirates; its middle tells of the search for the treasure and all the adventures accompanying the search; its end tells of the finding of the treasure and the return to England.

Often a short narrative may tell only a part of a complete story. But, however short, the narrative should be complete by itself. It should supply the reader with enough information so that he will understand and be interested in what is told; and it should not end until it has completed the incidents or events which form its subject. In writing brief narratives, you will have to take especial pains with the beginning and end of your compositions. You may begin in the middle, as in the story in Lesson 61, or you may begin with some explanation of the persons or events, as in the incident in Lesson 60; but you should always try to begin in a way that will gain the reader's attention. And, before you begin, it will be well to decide where you are to end — when the story is completed and before the reader's attention has flagged.

One rule is very important in telling a story. Keep the *point of view* in mind. In the last story, for example, don't mix the point of view of the villagers with the point of view of

the children. This would be confusing to your audience. One way of keeping the point of view is to have a story told in the first person. Robinson Crusoe tells his own story, — everything as he himself sees it. In *Treasure Island* the story is told by Jim Hawkins, for the most part. A few of the chapters are told by the Doctor; but the reader is definitely told of the change of the point of view.

Criticise in class the stories written in Lesson 62 for (1) Beginning; (2) End; (3) Point of View.

#### 64. ORAL LESSON

##### NARRATIVE TOLD THROUGH CONVERSATION

A story is often developed in part by the conversations of the characters in it. This is seen in almost all short stories and in all novels. When the story is wholly told in conversation, with a few explanations, called stage directions, we call it *drama*. The following selection from Dickens's *David Copperfield* tells of David's dinner and a greedy waiter. The little boy is on his first journey away from home, and is bashfully eating his dinner in the lonely room



of an inn, with the waiter staring at him, when our selection begins.

## THE GREEDY WAITER

After watching me into the second chop, he said, —

"There's half a pint of ale for you. Will you have it now?"

I thanked him, and said, "Yes." Upon which he poured it out of a jug into a large tumbler, and held it up against the light, and made it look beautiful.

"My eye!" he said. "It seems a good deal, don't it?"

"It does seem a good deal," I answered with a smile. For it was quite delightful to me to find him so pleasant. He was a twinkling-eyed, pimple-faced man, with his hair standing upright all over his head; and as he stood with one arm akimbo, holding up the glass to the light with the other hand, he looked quite friendly.

"There was a gentleman here yesterday," he said — "a stout gentleman, by the name of Topsawyer — perhaps you know him?"

"No," I said, "I don't think —"

"In breeches and gaiters, broad-brimmed hat, gray coat, speckled choker," said the waiter.

"No," I said bashfully, "I haven't the pleasure —"

"He came in here," said the waiter, looking at the light through the tumbler, "ordered a glass of ale — *would* order it — I told him not — drank it, and fell dead. It was too old for him. It oughtn't to be drawn; that's the fact."

I was very much shocked to hear of this melancholy accident, and said I thought I had better have some water.

"Why, you see," said the waiter, still looking at the light through the tumbler, with one of his eyes shut up, "our people don't like things being ordered and left. It offends 'em. But *I'll* drink it, if you like. I'm used to it, and use is everything. I don't think it'll hurt me, if I throw my head back, and take it off quick. Shall I?"

I replied that he would much oblige me by drinking it, if he thought he could do it in safety, but by no means otherwise. When he did throw his head back, and take it off quick, I had a horrible fear, I confess, of seeing him meet the fate of the lamented Mr. Topsawyer, and fall lifeless on the carpet. But it didn't hurt him. On the contrary, I thought he seemed the fresher for it.

"What have we got here?" he said, putting a fork into my dish.

"Not chops?"

"Chops," I said.

"Lord bless my soul!" he exclaimed, "I didn't know they were chops. Why, a chop's the very thing to take off the bad effects of that beer! Ain't it lucky?"

So he took a chop by the bone in one hand, and a potato in the other, and ate with a very good appetite, to my extreme satisfaction. He afterwards took another chop, and another potato; and after that another chop, and another potato. When he had done, he brought me a pudding, and having set it before me, seemed to ruminate, and to become absent in his mind for some moments.

"How's the pie?" he said, rousing himself.

"It's a pudding," I made answer.

"Pudding!" he exclaimed. "Why, bless me, so it is! What!" looking at it nearer, "you don't mean to say it's a batter-pudding?"

"Yes, it is indeed."

"What, a batter-pudding," he said, taking up a tablespoon, "is my favorite pudding! Ain't that lucky? Come on, little 'un, and let's see who'll get most."

The waiter certainly got most. He intreated me more than once to come in and win; but what with his tablespoon to my teaspoon, his dispatch to my dispatch, and his appetite to my appetite, I was left far behind at the first mouthful, and had no chance with him. I never saw any one enjoy a pudding so much, I think; and he laughed, when it was all gone, as if his enjoyment of it lasted still.

Read the selection aloud, putting as much expression as possible into your reading. Several pupils may retell the story in their own words.

The waiter's language is not so bad as his morals, but you will notice that he uses some words that educated persons avoid.

## 65. WRITTEN LESSON

Do you think that the pupils of the fourth or fifth grades would understand and enjoy the story of the greedy waiter in Lesson 64? Write the story briefly in a few paragraphs, so



that they can understand it. You may introduce a little conversation, if you wish, but use your own words. Some of the best of the compositions may be sent to the fifth grade for reading.

## 66. LANGUAGE LESSON

Analyze the paragraph structure of the selection in Lesson 64. In narrative, each paragraph represents the speech of some person or a closely connected series of events. In conversation, a new paragraph indicates a change of speaker. In ordinary narrative, a new paragraph indicates a new series of events or else a change of topic.

Analyze the paragraph structure of the selection in Lesson 55.

## 67. ORAL LESSON

### COLLABORATING A STORY

In our oral lessons on stories you have probably all learned something from the suggestions made by your classmates. Let us try a story made in partnership. In order to make the experiment, we may take a situation out of which a story can be built, and together work it up into a full story. Try some of the following situations, and see what you can do with them :

1. A boy goes into the woods with his dog, and the dog chases a raccoon up a tree.

2. A merchant advertises for an office boy. A number of boys apply for the place. One of them takes the sign, "Boy Wanted," down from the window, and carries it into the merchant's office when he goes in for his interview. What happens in the interview?

3. A railroad switchman is sent out to switch an approaching passenger train to a side track, in order to save it from another train coming in the opposite direction on the main track. As he is about to throw the lever, he sees a little girl running down the side track after her kitten. How can the story end?

4. George was fond of climbing trees, and, although his father had warned him of the danger, he sometimes forgot. One day he fell from an upper limb of the old apple tree in the back yard, and suddenly found himself hanging from a snag of a lower limb which had caught the back of his shirt between the shoulders. He couldn't get himself loose. It was the middle of the afternoon, and everybody was asleep or busy.

## 68. WRITTEN LESSON

Write the story that you worked up in the oral lesson. Remember the rules of narration that you have studied. Be as clear as you can, and, above all, be *definite*. Tell things not merely so that they can be understood, but so that they cannot be misunderstood.

## 69. LANGUAGE LESSON

Criticise the stories for the following points: 1. Interest. 2. Clearness. 3. Order. 4. Paragraphing. 5. Good sentence structure. The mistakes made in punctuation will be noted and corrected on the blackboard.

## 70. ORAL LESSON

### YOUNG LOCHINVAR

O, young Lochinvar is come out of the west,  
Through all the wide border his steed was the best;  
And save his good broadsword, he weapons had none,  
He rode all unarm'd, and he rode all alone.  
So faithful in love, and so dauntless in war,  
There never was knight like the young Lochinvar.

He stayed not for brake, and he stopp'd not for stone,  
He swam the Eske river where ford there was none;  
But ere he alighted at Netherby gate,

The bride had consented, the gallant came late ;  
For a laggard in love, and a dastard in war,  
Was to wed the fair Ellen of brave Lochinvar.

So boldly he enter'd the Netherby Hall,  
Among bride's-men, and kinsmen, and brothers, and all :  
Then spoke the bride's father, his hand on his sword,  
(For the poor craven bridegroom said never a word,)  
"O come ye in peace here, or come ye in war? —  
Or to dance at our bridal, young Lord Lochinvar?" —

"I long woo'd your daughter, my suit you denied ; —  
Love swells like the Solway, but ebbs like its tide —  
And now am I come, with this lost love of mine,  
To lead but one measure, drink one cup of wine.  
There are maidens in Scotland more lovely by far,  
That would gladly be bride to the young Lochinvar."

The bride kiss'd the goblet ; the knight took it up,  
He quaff'd off the wine, and he threw down the cup.  
She look'd down to blush, and she look'd up to sigh,  
With a smile on her lips, and a tear in her eye.  
He took her soft hand, ere her mother could bar, —  
"Now tread we a measure !" said young Lochinvar.

So stately his form, and so lovely her face,  
That never a hall such a galliard did grace ;  
While her mother did fret, and her father did fume,  
And the bridegroom stood dangling his bonnet and plume ;  
And the bride-maidens whisper'd, "'Twere better by far,  
To have match'd our fair cousin with young Lochinvar."

One touch to her hand, and one word in her ear,  
When they reach'd the hall door, and the charger stood near ;  
So light to the croup the fair lady he swung,  
So light to the saddle before her he sprung !  
"She is won ! we are gone, over bank, bush, and scaur ;  
They'll have fleet steeds that follow," quoth young Lochinvar.

There were mounting 'mong Grames of the Netherby clan ;  
Forsters, Fenwicks, and Musgraves, they rode and they ran :  
There was racing and chasing on Cannobie Lee,  
But the lost bride of Netherby ne'er did they see.  
So daring in love, and so dauntless in war,  
Have ye e'er heard of gallant like young Lochinvar ?

— SIR WALTER SCOTT.

NOTES. — *laggard*, one who comes late ; *dastard*, a coward ; *Solway*, a bay in southern Scotland ; *galliard*, a gay dance ; *charger*, horse ; *croup*, the back of a horse, behind the saddle ; *scaur*, a rock on a hillside.

Read the poem aloud, as well as you can, with life and spirit. Make your audience feel the life and movement of the story. Other short narrative poems that you should know are : Buchanan Read's "Sheridan's Ride" ; Longfellow's "The Skeleton in Armor" ; Whittier's "In School Days" ; Browning's "Pied Piper," "How They brought the Good News from Ghent to Aix," and "Hervé Riel" ; Tennyson's "The Lady of Shalott" ; and Byron's "The Prisoner of Chillon."



## 71. WRITTEN LESSON

Write the story of Lochinvar in the form of drama. What would be the stage setting? What characters would you introduce? Who would speak? What would you have Lochin-

var say? What would the "fair Ellen" say? What would the bystanders say? How would your dramatic scene end?

## 72. LANGUAGE LESSON

### POETIC DICTION

There are many words in the poem "Young Lochinvar" which we do not use in our everyday English. Some of them are Scotch words, like *scour*; others are old words, no longer in use, because the thing no longer exists, like *galliard*; others belong to poetry, and not to prose, such as *charger* and *laggard*. The language of poetry differs from the language of prose, and is often called *poetic diction*. What other words and phrases can you find in the poem that are examples of poetic diction?

Is the order of words in sentences ever different in poetry from what is usual in prose? Are there any examples of this in "Young Lochinvar"?

## 73. ORAL LESSON

### HOW WILD CREATURES BUILD

The two things that animals most need to keep life going are food and shelter. The story of what they eat and how they get it would fill not one but many books; and how they all find shelter would also be a long story. They have many ways of keeping themselves and their young safe from cold and wet, and out of the reach of their natural enemies.

Many of them build their own houses. The bird's house is a nest, sometimes a mere hollow in the ground, but generally a circular, soft-lined basket built of odds and ends like sticks, straws, hair, feathers, and wool. Nests are placed in trees, in holes in the ground, in tall grass, in chimneys and other parts of buildings, in hollow trees, or in other places that seem to promise safety for the young. Each kind of bird builds its own kind of nest. Only a few, like robbers, — such as the cowbird and the cuckoo, — make use of the nests built by other birds.

Birds are not the only creatures that build nests. Rats and mice make nests for their young in holes in the ground, or in dark corners and nooks in buildings. Bees, wasps, ants, spiders, and many other of the smaller creatures build elaborate houses. Bees when in the wild state make their homes in cavities of rocks or trees. The wasps, hornets, and yellow jackets are, most of them, paper makers. They make their paper, as men do, out of wood, and fashion it into houses of curious, interesting, and beautiful shapes.

Many of the warm-blooded wild animals dig holes in the ground, and find warmth and safety there. Among these are the rabbit, the fox, the woodchuck (or ground hog), the mole, and other common fur-covered animals.



GREBES

Most of these homes of the wild creatures the country boy has seen. He has perhaps dug down to the nest of the woodchuck, peeped at the eggs of the robin or the oriole (let us hope he has not done our good bird friends any harm), and probably been stung for interfering with the ill-tempered wasp or the peppery hornet. If so, let him remember that the bees and wasps are true patriots, and in defending their homes are only doing what his own forefathers have done.

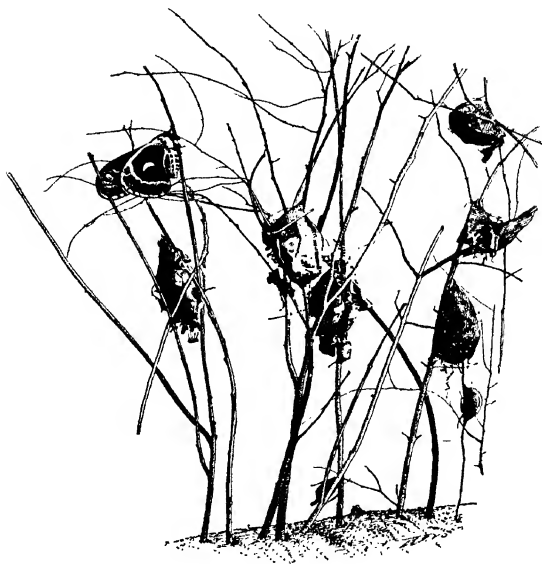
The city boy must learn these interesting things in other ways. If his city has a good museum, he can find preserved there many of these houses of our wild kindred, and the stuffed figures of the creatures themselves. But country boy and city boy alike can learn much from books devoted to natural history. Here are a few to look for in your school or

city library. Your teacher can probably guide you to further reading of this kind.

*Cornell Nature Study Leaflets.* Miller's *Little Friends in Feathers and Fur.* Kelly's *Short Stories about Shy Neighbors.* Burroughs's *Squirrels and Other Fur-Bearers.* Merriam's. *Birds through an Opera Glass.* Morley's *The Bee People.* Baskett's *Reptiles and Amphibians.* Ingersoll's *Wild Neighbors.* Chapman's *Handbook of Birds.* Beard's *Curious Homes and Their Tenants.*



What things do animals most need? What kinds of food that animals use can you think of? What animals do you know that need shelter? What kind of shelter do they have? Is it provided for them, found by them, or made for themselves? What birds' nests have you seen? Where were they placed? What were they made of? Have you seen other kinds of animal homes? What were they? How were they made? Tell, if you can, something of the homes of the following creatures: ants, mice, prairie dogs, snakes, spiders. Describe the pictures that accompany this lesson.



COCOONS



HORNET'S NEST



## 74. WRITTEN LESSON

Write an account of the home of some kind of animal: where and how you knew about it, what it was like, how it was made, its value as shelter, and anything else of interest about it that you can think of.

## 75. LANGUAGE LESSON

## ON EXPLAINING THINGS

Whenever the chief purpose of writing is to explain it is called *exposition*, or explanation. The selections in Lessons 16, 52, and 73 are expositions, as are many articles and books. A large part of our writing is expository, and aims chiefly to convey information clearly to the reader.

There are rules to follow in explanation, just as there are in narration and description. One of the first rules in explanation, or exposition, as it is often called, is, *Be definite and clear*. If you want to say that a man is very tall, say that he is over six feet. If you want to say that a house has many rooms, say whether the number of rooms is ten, or twenty, or thirty; or, if you don't know exactly, say about ten, or about twenty, etc. Use comparisons where they will help you to be clear. If a river has a winding course, say, if you can, that its track is in a circle, or like the letter S. Don't use words that your audience does not understand, such as technical terms, without explaining them. If you are explaining the game of baseball to a foreigner, for instance, he would need to know what such terms as *third base*, *shortstop*, *run*, etc., mean.

Another important matter is the *order* of your explanation. First, tell in a general way what the whole subject is about. In Lesson 73 you are first told what the homes of wild creatures are for, then about the nests of birds, and then about the homes of other wild creatures.

Two rules to keep in mind in exposition are these: (1) Be clear and definite. (2) Be careful of the order of your exposition.

## 76. ORAL LESSON

## EXPLANATION

You often explain. You do so when you recite, that is, if you know your lesson. You explain how and why you do things, every day of your life. One thing that you often explain, and that is not easy to explain, is how you play a game.

Try an oral explanation of some game that you play; as, *baseball, tennis, basket ball, football, hare and hounds, prisoner's base, marbles*, or some other game. Do not try to give all the rules of a game which, like baseball, has a great number. But give enough so that a stranger to the game, if looking on, might understand what was taking place. It will probably help if you will sketch on the blackboard the plan of the grounds and boundaries in which the game is played. In most games played with a ball, this is quite necessary. And you must try to make your exposition perfectly clear to those members of the class who do not know how to play the game.

## 77. WRITTEN LESSON

Write one of the explanations of a game which you gave in the last lesson. Remember the rules about clearness and order in explanation. Make an outline of the main points that must go into your explanation.

## 78. LANGUAGE LESSON

## SENTENCE STRUCTURE

You have seen that two or more ideas are often expressed in the same sentence when they are closely connected. In writing the composition in the last lesson, you probably had to unite ideas in this way, connecting them by such conjunctions as *if, when, until, unless, before, and after*. In explaining base-

ball you might say, — If the runner is touched by the ball in the hands of a player on the opposite side, while the runner is not touching one of the bases, the runner is out. Look over your composition and see how many such sentences you can find.

Make five sentences about manual training, each sentence containing a subordinate clause connected with the principal clause by a conjunction.

Make five sentences about the Civil War, each sentence containing a relative clause.

## 79. ORAL LESSON

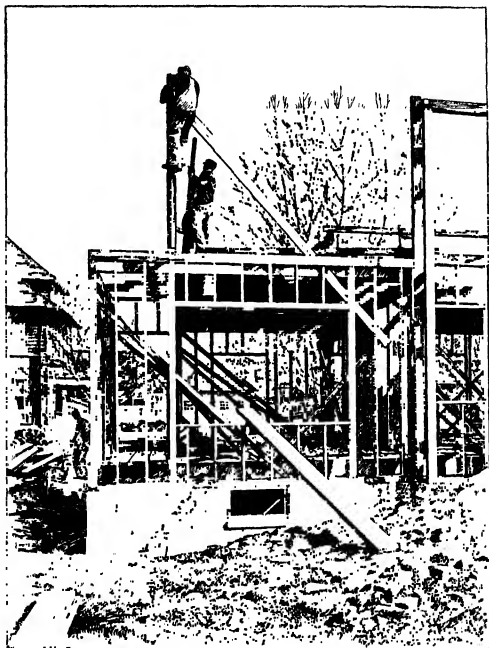
### THE FRAMEWORK OF A HOUSE

In Lesson 73 we read something of how wild creatures build their houses. You know that men probably first lived in caves, or in holes in the ground, or in soft cliffs, then in rude tents and wigwams, and only after long experience came to build houses as we have them now.

Did you ever watch the building of a house? First, the workmen dig the cellar, blasting out rocks if necessary. A cellar is necessary not only as a place to store things and to put a furnace in, but also as a means of keeping the house dry. When the hole for the cellar is made of the proper shape and depth, the foundation is laid. This is a wall, usually of stone, but sometimes of brick or concrete, from one to two feet thick, and made water-tight by mortar or cement. The holes for the windows of the cellar are left in while the wall is building, and the top of the entire foundation is made absolutely level.

On this foundation wall the house itself is built. Let us suppose our house is to be of wood, and of the simplest type. All along the foundations there will be laid heavy square timbers about a foot in thickness, fitted closely to each other, and fastened tightly and securely together by long nails or spikes. These timbers are called the sill of the house. Upon this sill the frame or skeleton of the house is now erected. Long timbers, two inches by four inches, are nailed to the sill, and rise to the second or third story. In this rough framework are left openings for doors and windows. These doors and window openings are marked out by planks nailed tight together. At the base of the upright posts on the sill, the heavier timbers that are to make

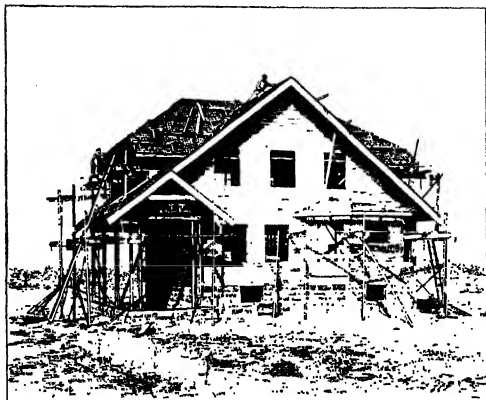
the first floor of the house are laid, with the narrow edge up, and stretching over the cellar from one side of the sills to the other. These heavy floor timbers are braced by small pieces of wood placed diagonally between them and nailed tight, to make the floor firm and steady. In all except the smallest cottages, piers, or columns, of brick or stone,



are built up to the floor here and there in the cellar to help steady the floors and bear up the great weight of the building that is to come upon the walls and floor. The cross pieces for the floor of the second story are put in in the same way, except that there are no piers for them. Instead of piers, the upright posts that are to be part of the partitions in the first floor help to support the weight of the second floor.

Around the top of the outside upright pieces are other pieces of timber binding them more firmly together, and upon this are laid the cross pieces for the third or attic floor. Next comes the framework

for the roof. The roof-tree, or ridgepole, is a long piece of timber



that is to run along the very top ridge of the roof. The slanting timbers that run from the eaves or lower edge of the roof to the ridgepole are called rafters. Four of these are cut of accurate length, two fastened at each end of the ridgepole and on opposite sides of it, and then, with great effort, the work-

men lift the ridgepole into its place, and nail the rafters fast at the bottom. Then the other rafters are nailed into their places, and the outside framework of the house is complete. But the framework is only the beginning of the building of a home. Much more remains to do before the building beomes a habitable house.

Have you ever watched any of the work described here? Have you observed other stages in building? How is the outside of a wooden house covered? How are the floors made? How are the doors put in? How is the roof covered? What is the plaster for? How is it made, and how put on?

## 80. WRITTEN LESSON

Give an account in detail of some building operation that you have seen, no matter how simple. Even the making of a pigsty or a chicken coop or a doll's house can be interesting. If you have made the thing yourself, so much the better. Tell the process in detail and exactly, stating what materials were used, how they were handled and arranged, and why.

Or, give a clear account of some process in manual training or cooking.

## 81. LANGUAGE LESSON

Analyze the paragraph structure of "How Wild Creatures Build" (Lesson 73) and "The Framework of a House" (Lesson 79). What is the topic of each paragraph? Does the first sentence present this topic? What reasons do you see for the order of paragraphs?

## 82. ORAL LESSON

## EXPOSITION

You have had examples of exposition for study, and have had some practice in exposition, both orally and in writing. But no one acquires skill in this difficult and important form of expression without a good deal of painstaking practice, and the habit of knowing things definitely and thinking clearly. In addition to exact knowledge and clear thinking, there must be care as to the exact use of words.

Keeping in mind the need of orderly arrangement, definite knowledge, clear thinking, and the choice of the exact word to convey the idea that you wish, try what you can do, orally, with several of these topics. Make a memorandum in the form of a simple outline, to help you keep from getting confused. Then stand, facing your classmates, and give what you have to say as clearly as you can.

1. A rainbow. 2. The school playground. 3. A pump. 4. The school building. 5. The care of books. 6. My favorite sport. 7. A sailboat. 8. A locomotive engine. 9. Planing a board. 10. Making pastry. 11. Making coffee. 12. Gathering blueberries. 13. Picking apples. 14. A hornet's nest. 15. Breaking a colt. 16. Preparing a garden for planting. 17. Planting corn. 18. A sawmill. 19. A gristmill. 20. The duties of an office boy.

Name, if you can, five other topics which might be added to this list.

## 83. WRITTEN LESSON

Write an exposition on one of the topics of the last lesson, or on some other topic that you know about. Be careful, as usual, about order and clearness.

## 84. LANGUAGE LESSON

Have some of the compositions of the last lesson read aloud. Criticise them for clearness and order. Note whether any "technical terms" have been used, and whether they are made clear.

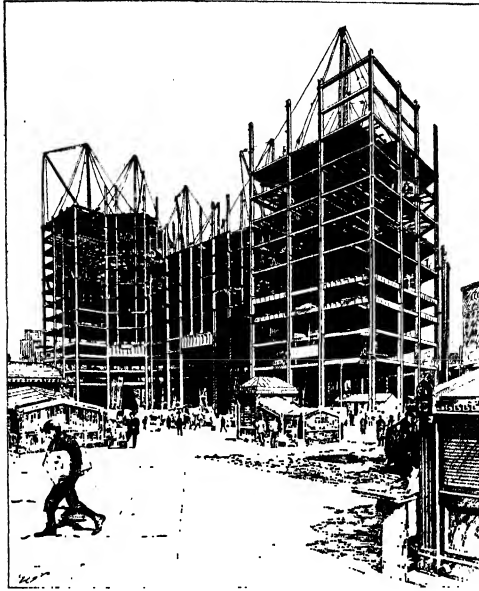
## 85. ORAL LESSON

## BUILDING A SKYSCRAPER

"Skyscraper" is the nickname given to the very tall buildings that are now so common in our big cities. Not many years ago, a "skyscraper" of twenty stories, that is, about two hundred feet high, was regarded as a marvel and pointed out to visitors as one of the wonders of the city. Now there are buildings of forty and even fifty stories, and there will probably be even taller ones in the near future. It is the high price of land and the desire of many thousands of people to have their offices in the heart of the business districts of the city that lead to the erection of these huge edifices.

The building of these great structures is an interesting process. They are set upon great foundations of concrete, made broad and deep, to carry the immense weight. These concrete foundations must sometimes be put down through shifting sand or through soft, marshy ground for scores of feet until a firm bottom can be found. Otherwise the foundation would slip and part, the expensive building be ruined, and, perhaps, many lives be lost.

On these foundations rises the skeleton of the building, a framework of great steel girders, each weighing many hundreds of pounds. These have already been made of the exact length required, with the holes through which the steel bolts, or rivets, that hold the girders in place are to be put. These rivets are put in red-hot and hammered into place by a riveting machine.



Where such a building is going up you may hear the rat-tat-tat of the machine, like the noise of a giant woodpecker. If you look up, you will probably see a thrilling sight. On the steel girders, perhaps a hundred feet in the air, with only empty space threaded by the girders between them and the ground, the men are at work. There is a forge at which one man is heating the rivets and tossing them to another man above him. With unerring accuracy, the man by the forge tosses the red-hot bolt with his tongs to the man above him, and the man above catches it in his tongs or in his basket, inserts it in the hole where the huge girder has been swung into its resting place, and turns on the power that drives his steam hammer. Then you hear for a few seconds the rat-tat-tat, as of the giant woodpecker, that made you look up. And you are likely to grow dizzy as you see those men standing up there in the air on those narrow beams and doing this accurate and difficult work.

Skyscrapers are faced with brick and stone. And here you see another marvel. The stones may be put on first at the top or at the



middle, or, indeed, anywhere except at the bottom where you naturally expect to see them begin. This is done by resting each tier of brick or stone upon the projection of the steel frame at the base of one of the stories. So you see it does not really matter where this work begins.

## 86. WRITTEN LESSON

### BUILDING SENTENCES

Most of our sentences contain more than one simple idea. We do not often write or read sentences so simple and primer-like as *Grass is green* or *Ice is cold*. In the first sentence of the last lesson there are several ideas: — “Skyscrapers” is a nickname. It is a nickname for tall buildings. Such tall buildings are now common in our big cities. — The proper combination of such simple ideas into longer sentences is necessary if we would express our ideas effectively. Combine the following groups of sentences, each into a single sentence :

1. I was loading my raft. The tide began to flow. It began to flow very gently. I saw my coat, shirt, and waistcoat begin to swim away. I had left them on the shore on the sand.

2. This set me rummaging in the wreck for clothes. I found clothes enough.

3. I took no more than I wanted for present use. I had other things to keep my eye upon.

4. I needed tools. I needed them to work with on shore.

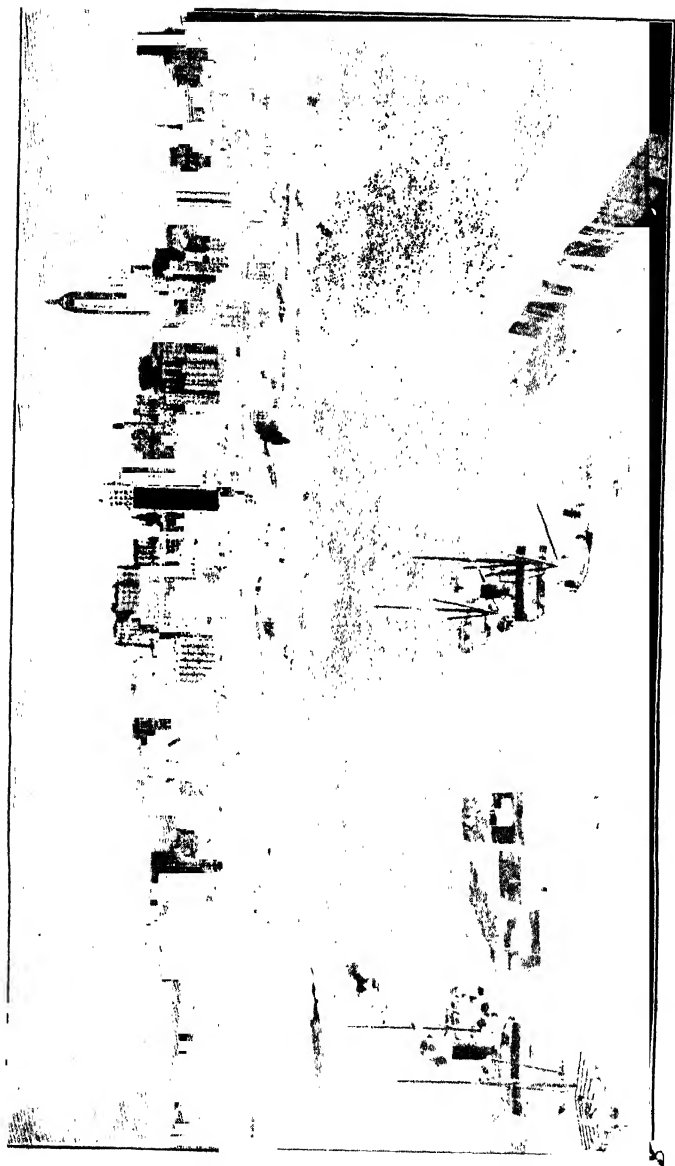
5. I found the carpenter's chest. I found it after long searching. This was a very useful prize to me. It was more valuable to me than a shipload of gold.

6. I got it down on my raft. I did not lose time by looking into it. I knew in general what it contained.

## 87. LANGUAGE LESSON

We have learned that words, phrases, or clauses may be used as modifying elements in expressing our ideas. Skill in using





NEW YORK SKYSCRAPERS

language means skill in framing and placing these modifying elements.

A phrase or a word may be used for a clause.

1. Washington was the man *who saved our country*.  
Washington was *the savior of our country*.
2. We were tired *when the sun rose*.  
We were tired *at sunrise*.
3. You will be punished if you do wrong.  
You will be punished *for wrong-doing*.

Substitute a phrase or a word for the clause in each of the following sentences :

1. Who will meet me when I come? 2. Can you guess who is the culprit? 3. If the days are cloudy we stay indoors. 4. We shall come to-morrow, if you will permit us. 5. Whoever trespasses will be fined. 6. Those who live in glass houses must not throw stones. 7. A stitch, if it is taken in time, saves nine. 8. A stone that rolls gathers no moss. 9. Can you find your way while it is dark? 10. The light that comes between afternoon and night is pleasant to tired eyes. 11. The place where criminals were confined was outside of the town. 12. A vessel that has nothing in it makes the most sound.

## 88. ORAL LESSON

### A PICTURE STUDY

Study the picture opposite. This is a view of a portion of New York as seen from the New Jersey side of the Hudson. In the foreground are great piers with steamships alongside. Beyond these is the Hudson with its tugs and ferryboats; and beyond the piers and shipping on the New York side rise the lofty towers of the skyscrapers. The highest of all, a little to the right of the center of the picture, is the Singer Building, and about it are clustered many great office buildings, rising three hundred feet or more above the streets. What a broken and jagged outline they make against the sky !

In each of these skyscrapers are hundreds of rooms, and within them thousands of men at work. If you could look into any one of the count-

less windows you would see men and women busy at desk, telephone, and typewriter, talking and writing, buying and selling with other men in other cities or across the seas. Perhaps this room is the office of some great business firm that is sending its commands to the ocean liners in the harbor or its messages to the traders of far Japan. We have built these many-windowed towers to watch over the commerce of the world.

How many different things can you see in the picture? Do you see any people, any streets, any trees? What impressions do you receive of movement, hurry, size, business, and wealth? Describe the picture as a whole, following this order: (a) The New Jersey shore, (b) the Hudson, (c) New York. Compare this view of New York with that of some other city that you have seen. Are there any points of likeness, of difference? How would the Singer Building look if placed in your town?

After several pupils have given descriptions of the picture, let the class discuss the following topics:

1. New York as it would look to a country boy or girl, waiting on a New Jersey pier for the ferryboat.
2. New York as it would appear to an immigrant boy or girl who had just arrived from Europe.
3. The New York skyscrapers as they would look to George Washington if he could now return to the city.

## 89. WRITTEN LESSON

Write a letter on one of the following topics:

1. A country boy writes to his sister at home, telling of his first visit to a city.
2. A girl writes to her brother telling of her first shopping trip in a large city.
3. An immigrant boy or girl writes to a school friend in Europe telling of his arrival in New York.
4. Write a letter to a friend in the country describing the busy life inside of a skyscraper — a city by itself.

## 90. LANGUAGE LESSON

## WHAT MAKES CORRECT USAGE

We often wish to know what is the correct word or form of expression for a given purpose; and if we are thoughtful, we often wonder what it is that makes a given usage correct or incorrect. The answer is, custom; the custom of intelligent people who use what is accepted everywhere as *national* English. This would exclude:

(1) The English that is affected by foreign idiom. In some states even intelligent people say, *It's all*, meaning *It's all gone*; or *I want in*, for *I want to come in*; idioms borrowed from the German. An Italian immigrant speaks of a *banan'*; a Russian immigrant will say *The birds are sing-ging*; in some parts of New York City they say *T'oid Avenue* (for *Third Avenue*); — all of these and many other usages that we might cite are not good English, even though some educated people may use them.

(2) Expressions or pronunciations that are confined to particular localities. In the northern Atlantic states we hear highly educated people say *sawr* for *saw*, *pawr* for *paw*, *Hanner* for *Hannah*, and so on; or *floo'* for *floor*, *fuh* for *fur*; that is, they use the final *r* as loosely as the uneducated Englishman uses the letter *h*. In the South we may often hear educated people drop the final *r*, and use such vowel sounds as *cayn't* for *can't*. To say *i'dea* for *ide'a* is also common in some parts of the South. In the West there is a tendency to roll the *r*, giving it a sort of *burr*, like the Scotch *r*. These variations from national English are called *provincialisms*, and are to be avoided.

(3) Slang is not good usage, unless it has some special fitness in the place where it is used. There are times when a good slang phrase exactly fits the situation. Sometimes a slang phrase becomes accepted as good usage, and passes into the language as a valuable addition to it. But too often slang only serves to show the poverty of one's mind and the slimness of one's stock of words. What slang phrases do you overuse?

(4) Errors of grammar, by which we mean differences in grammar from that of the national custom among educated people, are not in good usage. Some of these have been indicated in former lessons.

These four things, then, are the principal violations of good usage : foreign idioms or accent, provincialisms, slang, and bad grammar. Are you aware of any in your own use of English ?

How are you to correct these faults ?

1. By listening attentively to the talk of the best-educated people you know, and imitating their diction and their accent. This will correct some of your faults, though they may not always help you much in ridding yourself of foreign accent or provincialisms.

2. By noting the speech of people whom you meet from other parts of the country, and seeing how it differs from your own.

3. By careful observations of what you read. Not only the books you read in school, but good newspapers and good magazines, will furnish you good models in diction, grammar, etc.

Begin to make a list of violations of good usage that are common in your neighborhood and in your school. Your teacher will help you in making this list, and you should help your teacher by calling attention to any mistakes that you or your classmates make.

## 91. ORAL LESSON

### BUILDING BRIDGES

It would be rather inconvenient, would it not, if all our bridges were suddenly swept away ? Not only our pleasure in going where we like, but even our food supply, would be interfered with. Bridges are so common, and of so many kinds, that we seldom stop to think of a time when there were none. The first bridges were probably fallen logs across narrow streams. Perhaps that is the way men first got the idea. Another kind of early bridge was probably the wild grapevine swung across the stream from tree to tree, like a swinging ladder. Pontoon bridges made of boats or floating timbers lashed or nailed together are an old device in military operations, and are sometimes permanent. A famous permanent bridge of this type spans the Rhine at Cologne. In Dartmoor, southern England, there may still be seen huge slabs of granite spanning the stream, put there as

bridges no one knows when, but probably more than two thousand years ago.

With the discovery of the arch and the development of masonry, came in a kind of bridge that has been in use for thousands of years. The beautiful old bridge in the picture below was built in Maryland about seventy years ago. Bridges of this type are abundant in Europe, where many of them have been standing since the Middle Ages or even longer.

The most modern type of bridge is of steel, and has many forms. Some, like the Brooklyn Bridge, are swung, on the shore and in the river, from one huge pier to another; others, like the great bridge below Niagara Falls, are swung from massive piers and buttresses clear across from shore to shore.

As navigable waters must not be closed, two types of bridges are in use: the drawbridge or swinging bridge, which is lifted or turned aside when a boat goes through, and then closed again, is one type; the other is built high enough above the water to be out of the way of the mast or smokestacks of the largest vessels. The Brooklyn Bridge and other bridges of New York City are of this second type. Delay in this great harbor from interrupting travel either on the bridge or on the water would cause serious inconvenience. So the bridge must keep clear of all the water-traffic.



AN OLD BRIDGE OVER ANTIETAM CREEK



What kinds of bridges do you know about? Describe them. Did you ever see one of the old covered bridges? Do you know why they are covered? Did you ever see a bridge building? How was it done? How do people cross streams where there are no bridges? Describe the bridge in the picture on page 279.

## 92. WRITTEN LESSON

Write an account of a bridge you know. Or, describe the construction of some common and useful article, as a pump, a sewer, a gasoline engine, a fire ladder, the fitting up of a room as a store.

## 93. LANGUAGE LESSON

### NUMBER IN VERBS

There are some common faults in the sentences of careless or untrained writers.

1. The verb is sometimes made to agree with the wrong word, because it stands near the verb and is mistaken for the real subject.

EXAMPLE: The first of these experiences *was* (not *were*) the bursting of the engine.

In the following sentences, point out the subjects of the verb and choose the right verb. Remember that the verb agrees with its subject in number; and that even the copulative verb has its number determined by its subject, not by its predicate. Say, Our responsibility *was* (not *were*) the wounded soldiers.

1. The character of the New England Puritans (was, were) stern and energetic.
2. The place of furnaces and stoves (was, were) supplied by huge fireplaces.

3. His food, gathered on the beach, (was, were) clams and other shellfish.
4. A company of soldiers (live, lives) in the barracks.
5. You and he (is, are) our main dependence.
6. The Virginia planters before the war (was, were) a class of wealthy and able country gentlemen.

Where two singular nouns are connected by *and*, they require a *plural verb*. *My hat and coat are in the hall.*

Where two singular nouns are connected by *or* or *nor* they require a *singular verb*; but if one or both of the nouns connected by *or* or *nor* is plural, the verb must be plural.

Neither Jack nor Jill *was* (not *were*) to blame.

Neither the foremen nor the workmen are here.

Either a foreman or some workmen stay here over Sunday.

Choose the proper verb in the following sentences :

1. Rice and fish (is, are) their principal food.
2. Their principal food (is, are) rice and fish.
3. The crowd and the noise (attract, attracts) many people to the city.
4. A frog or a toad (hops, hop) not (runs, run).
5. You and I (am, are) chosen.
6. William and Mary (were, was) on the throne.
7. Mr. Brown, our painter and carpenter, (is, are) coming.
8. Neither John nor the children (is, are) ready.
9. Either Henry or William (go, goes) to market for us.
10. Either John or I (is, am, are) sure to be there.
11. The policeman and the magistrate (find, finds) no evidence against him.
12. You or John (is, are) the proper one to do this.
13. Neither Carl nor you nor I (is, are, am) old enough.
14. You and Mary (has, have) the key to the apartment.

How is the list of common errors begun in Lesson 90 progressing? Are you profiting by it?

## 94. ORAL LESSON

## A BOOK THAT I HAVE READ

In a brief talk you are to give an account of a book that you have read and liked. Many in the class have not read the book, hence your chief aim must be to give them a clear idea of what it is about. The book contained several hundred pages, and you have only five or six minutes to talk. Evidently you must make a definite plan of what you are to say. In the case of a novel, it will be very difficult to follow the order of events in the story. If you attempt to do so, you must be careful to select only those most important to the main course of the story. A better way is to give in a very few words the main events of the story and to spend some time in describing what has been of special interest to you — particular scenes or persons, or the main purpose of the book. By this plan, your talk should give the class a definite idea of what the book is about and also should suggest to them some of the interest and pleasure that you have had in reading it.

The two following outlines indicate different ways of carrying out such a plan :

I. 1. *Where* is the story? The Scene. 2. *Who* are in the story? The Persons. 3. *What* happens? The Plot. 4. *Why* it is a good story? Its Value.

II. 1. A brief summary of the events. 2. Some persons or events that are especially interesting. 3. The most interesting thing about the book.

If you were talking about *Tom Brown's School Days*, in following Outline I, you would talk (1) of Rugby School, (2) of Tom, East, Arthur, and the Doctor, and perhaps one or two others, (3) briefly of the years of school life, mentioning the football game, the fight, the cricket match, and (4) of Tom's growth in character under the good influences of the school life. In following Outline II, you would (1) indicate some of the hap-

penings that filled the years of study and play, and especially the change that came in Tom Brown as he grew older; (2) you might talk of the games, or customs, or the boys in this English school, and (3) you would conclude *by telling what made the book interesting to you*. Other plans might be made. The main things are (a) to make your talk perfectly clear to those who have not read the book, and (b) to interest them in the book.

Pupils who are to speak should write brief outlines of their talks on the board. The talks should be criticised chiefly for clearness and interest. A preliminary lesson may well be given on some book that all have read, and later lessons given to talks on different books by different pupils.

Tom Brown's School Days; Little Women; The Story of a Bad Boy; Little Men; The Little Colonel; Toby Tyler; Robinson Crusoe; Peter and Wendy; Rebecca of Sunnybrook Farm; The Secret Garden; The Bluebird.

## 95. WRITTEN LESSON

A composition based on the talk in Lesson 94.

## 96. LANGUAGE LESSON

### THE CHOICE OF WORDS

The teacher may read aloud or write upon the board some of the sentences that have been written by the class in Lessons 89, 92, 95, underlining words which have been used improperly or which are not well chosen. The class will rewrite these sentences, substituting different words from those indicated.

Tell the difference in meaning between the words in the following pairs. Consult a dictionary.

affect, effect; proceed, precede; statue, statute; led, lead; expect, suspect; fly, flee; respectively, respectfully; of, off; in, into; human, humane; compliment, complement; principal, principle; stationary, stationery.

## JULIUS CÆSAR: THE GHOST SCENE

*Bru.* Good night, good brother.

*Titinius.* } Good night, Lord Brutus.  
*Messala.* }

*Bru.*

Farewell, every one.

*[Exeunt all but Brutus.]*

*Reënter LUCIUS, with the gown*

Give me the gown. Where is thy instrument?

*Luc.* Here in the tent.

*Bru.* What, thou speak'st drowsily?

Poor knave, I blame thee not; thou art o'erwatch'd.

Call Claudius and some other of my men;

I'll have them sleep on cushions in my tent.

*Luc.* Varro and Claudius!

*Enter VARRO and CLAUDIUS*

*Var.* Calls my lord?

*Bru.* I pray you, sirs, lie in my tent and sleep;

It may be I shall raise you by and by

On business to my brother Cassius.

*Var.* So please you, we will stand and watch your pleasure.

*Bru.* I will not have it so: lie down, good sirs;

It may be I shall otherwise bethink me.

*[Varro and Claudius lie down.]*

Look, Lucius, here's the book I sought for so;

I put it in the pocket of my gown.

*Luc.* I was sure your lordship did not give it me.

*Bru.* Bear with me, good boy, I am much forgetful.

Canst thou hold up thy heavy eyes awhile,

And touch thy instrument a strain or two?

*Luc.* Ay, my lord, an't please you.

*Bru.* It does, my boy:

I trouble thee too much, but thou art willing.

*Luc.* It is my duty, sir.

*Bru.* I should not urge thy duty past thy might;

I know young bloods look for a time of rest.

*Luc.* I have slept, my lord, already.

*Bru.* It was well done ; and thou shalt sleep again ;  
 I will not hold thee long. If I do live,  
 I will be good to thee. *[Music and a song.*  
 This is a sleepy tune. O murderous slumber,  
 Lay'st thou thy leaden mace upon my boy,  
 That plays thee music ? Gentle knave, good night ;  
 I will not do thee so much wrong to wake thee :  
 If thou dost nod, thou break'st thy instrument ;  
 I'll take it from thee ; and, good boy, good night.  
 Let me see, let me see ; is not the leaf turn'd down  
 Where I left reading ? Here it is, I think.

*Enter the GHOST of Cæsar*

How ill this taper burns ! Ha ! who comes here ?  
 I think it is the weakness of mine eyes  
 That shapes this monstrous apparition.  
 It comes upon me. Art thou any thing ?  
 Art thou some god, some angel, or some devil,  
 That makest my blood cold, and my hair to stare ?  
 Speak to me what thou art.

*Ghost.* Thy evil spirit, Brutus.

*Bru.* Why comest thou ?

*Ghost.* To tell thee thou shalt see me at Philippi.

*Bru.* Well ; then I shall see thee again.

*Ghost.* Ay, at Philippi.

*Bru.* Why, I will see thee at Philippi then.

*· [Exit Ghost.*

Now I have taken heart thou vanishest.  
 Ill spirit, I would hold more talk with thee.  
 Boy, Lucius ! Varro ! Claudius ! Sirs, awake !  
 Claudius !

*Luc.* The strings, my lord, are false.

*Bru.* He thinks he still is at his instrument.

Lucius, awake !

*Luc.* My lord ?

*Bru.* Didst thou dream, Lucius, that thou so criedst out ?

*Luc.* My lord, I do not know that I did cry.

- Bru.* Yes, that thou didst: didst thou see any thing?  
*Luc.* Nothing, my lord.  
*Bru.* Sleep again, Lucius. Sirrah Claudius! [*To Var.*] Fellow thou, awake!  
*Var.* My lord?  
*Clau.* My lord?  
*Bru.* Why did you so cry out, sirs, in your sleep?  
*Var. Clau.* Did we, my lord?  
*Bru.* Ay: saw you any thing?  
*Var.* No, my lord, I saw nothing.  
*Clau.* Nor I, my lord.  
*Bru.* Go and commend me to my brother Cassius;  
 Bid him set on his powers betimes before,  
 And we will follow.  
*Var. Clau.* It shall be done, my lord. [*Exeunt.*]

*is crept*, has crept; *niggard*, satisfy sparingly; *division*, quarrel, strife; *knave*, boy, lad; *art o'erwatch'd*, hast been awake too long; *raise*, arouse; *otherwise bethink me*, change my mind; *heavy*, sleepy; *an't please you*, if it please you; *urge*, insist on; *might*, strength; *young bloods*, those whose blood is young, young people; *hold*, keep, detain; *murtherous*, murderous; *mace*, a weapon for striking, a handle with a heavy metal head, here used figuratively; *apparition*, appearance, image; *commend me to*, present my regards to; *betimes*, early.

## 98. WRITTEN LESSON

Write in everyday English the following speeches. Tell clearly and simply what they mean so that they will be easily understood, as they were by Shakespeare's audience four hundred years ago.

1. Brutus's speech beginning, "The deep of night, etc."
2. Brutus's speech beginning, "What, thou speakest, etc."
3. Brutus's speech beginning, "I should not urge, etc."
4. Brutus's speech beginning at the point, "Gentle knave, etc." to "Here it is, I think."
5. Brutus's speech beginning, "Go, and commend me, etc."



## 99. LANGUAGE LESSON

## FITNESS IN LANGUAGE

We have seen (Lesson 72) that there is a difference between the diction of prose and that of poetry. Certain forms, like the pronoun *thou*, are now used only in religious services or in poetry.

Many words and expressions may be placed by rule as belonging in one class of writing, and not in another. But there are hundreds of words, in good use and of daily occurrence, whose quality and place we come to know only by long familiarity with their proper use. Such familiarity we can only get by much reading, and by hearing the talk of people who use the language well. We shall learn in time not only to distinguish prose and poetic diction, but to distinguish between the language of books and the language of informal talk, or, as we sometimes express it, between the formal and the informal.

Here are a number of pairs of words and expressions, taken at random from Roget's *Thesaurus*, a well-known collection of synonyms. In each pair, distinguish between the formal and the informal.

1. excited, stirred up.
2. lend a hand, assist.
3. the game is up, we have lost.
4. retire, get along with you.
5. cat's paw, dupe.
6. dullard, nincompoop.
7. full dress, best bib and tucker.
8. namby-pamby, sentimental.
9. busy, chock full of work.
10. gone to the bad, dissipated.
11. crooked, dishonest.
12. spruce, immaculate.
13. he is indifferent, he doesn't care a fig.
14. gone to seed, deteriorated.

15. morbid, queer in the head.
16. ugly, ill-tempered.
17. rich, rolling in wealth.
18. a trifle, a fleabite (a molehill).
19. unaccustomed, new-fangled.
20. be deaf to, ignore.
21. accuse, throw stones at.

Make sentences using properly both of the expressions in these pairs. Remember that the fitness of the expression depends mainly on two things; what you are talking about and to whom you are talking.

## 100. ORAL LESSON

### PLANNING A LETTER

What was said in the last Lesson about diction applies especially to letters. If you wrote a business letter in high-flown terms, your correspondent would probably think you silly. In social letters, as well, we try to avoid the stilted forms of expression, and to write in any easy, informal way, much as if we were talking. Indeed, to *talk* a letter first, is a good way to prepare for writing it. Let us try this plan. Select one of the situations given below, think it over carefully, decide what you want to say, and then rise and say it clearly to your classmates.

1. You are invited to a Hallowe'en party and cannot go. Express your regret; tell why you cannot go, and talk a little of the pleasure you are missing.
2. You have been up in Maine and seen men lumbering, or cutting ice, or fishing through holes cut in the ice. You write to your father and tell him about it.
3. You have been needed at home and have missed a day at school. Write to your teacher a note that will convince her that you deserve to have your absence excused.

4. A letter from a boy in New York to his cousin in Marietta, Ohio. The letter is written in 1807, and describes the first trip of Fulton's steamboat on the Hudson.

5. Write to a friend in another city an account of a day in your school.

6. Imagine that you are acquainted with a region that seems to you good for a summer camp. You have found a particular location for the camp, and you write to a friend asking him to join you and describing this location. Think out the details, which might be grouped under the following heads: 1. Distance from the station. How you get there from the station. 2. The spot itself. Its general appearance. 3. Sports: bathing, fishing, canocing. 4. Food supply: how obtained. 5. Tents and other equipment needed.

## 101. WRITTEN LESSON

Write the letter prepared for in the last lesson. Refer to Lesson 35 for the correct forms of a letter.

Let a number of the letters be read aloud, for the class to determine which are best.

## 102. LANGUAGE LESSON

### AMPLIFYING AND CONDENSING

Although we are not to indulge in "fine writing" or high-flown language, our talk and our writing must not be kept down to baldness and bareness. What we have to say should be enriched by adding appropriate and interesting details. The idea — Plants grow — is less interesting than — Plants grow by absorbing food through their roots and their leaves. It is good practice to take a bare idea and amplify it; that is, enrich it by adding details. Amplify the following sentences, inventing such details as seem appropriate to you:

1. Boys swim.
2. Birds build.
3. The carpenter built a house.
4. The storm blew down the trees.
5. Animals came here to drink.





6. The mountains are high. 7. San Francisco is a city. 8. Washington crossed the Delaware.

Sometimes we cannot afford to amplify. In telegrams, for example, we must pay extra for more than ten words, except in night letters. Writing telegrams is a valuable exercise. It teaches one to condense, and yet to be clear; to be brief and to the point. Write the following telegrams in ten words or less.

1. When you went on <sup>y</sup>our vacation you forgot to leave instructions for feeding the cat, which is always your duty. Telegraph to your mother.

2. You have missed your connections at a railway station and must remain over night. Telegraph to the friends whom you are to visit why you have not arrived, where you are, and when you will arrive the next day.

3. Make a business appointment in which you give the day, hour, and place of meeting.

Invent material for other telegrams, and have your classmates try to write the messages.

## 103. ORAL LESSON

### THE PYRAMIDS OF EGYPT

There are pyramids in various parts of Egypt, but when we refer to "The Pyramids" we generally mean the famous group at Ghizeh, near Cairo. This group consists of three large pyramids and a number of smaller ones.

They are of colossal size. The base of the largest, called the Pyramid of Cheops, is 756 feet on each side, and its height is 481 feet. What these figures mean can be better realized if we remember that a city block is ordinarily about 250 feet, and that one side of this pyramid is therefore equal to three city blocks, and its whole base equal to nine city blocks. Its height can be partially realized by remembering that each story of a house is ordinarily from ten to twelve feet; and that this pyramid would be from forty to forty-eight such stories in height. The shape of these structures can best be seen from the picture on the opposite page.

They are built with wonderful exactness of proportion, out of huge stones weighing many tons. These stones are believed to have been cut into shape with bronze saws, the teeth of which were sharpened with stones or even with gems. How they were lifted and placed, without steam, or any other mechanical power, is still unknown. Many theories have been advanced to explain the method, but it still remains a tantalizing mystery.

The pyramids were the burial places of kings. Inside them are long corridors and vaults, in which have been found the royal sarcophagi, or huge stone coffins, containing the mummies, or embalmed bodies, of kings. The body of that Pharaoh who held the Israelites in bondage and pursued them in their flight has been found and identified by the inscription on his sarcophagus. These great tombs, practically indestructible by the elements, were closed and sealed as if for eternity. The care which the Egyptians took to insure the preservation of the body after death arose from their religious belief that the soul would resume its life in the original body in the next world.

The exact date of the building of these great monuments is not known. But the inscriptions found in some of them indicate a date between 3000 and 4000 B.C. Thus their age is from 5000 to 6000 years. Can you realize what this means? Think, too, how many thousand years the world must have been inhabited before men learned to do such wonderful things.

Where are the pyramids? Of what shape are they? Of what are they built? For what purpose? How old are they? What is the topic of the first paragraph in this lesson? Of the second? Of each of the other paragraphs? Put in a sentence the substance of each paragraph. Have you ever heard or read anything else about the pyramids?

There may be oral compositions by several members of the class on the following topics. 1. The Pyramids, — the substance of the account in the lesson. 2. The picture facing page 291, an account of all the speaker can see in it. 3. Building — a review of earlier lessons on different forms of building. The class should note any mistakes made in grammar or choice of words.

## 104. WRITTEN LESSON

Write, without referring to the book, an account of the pyramids. Make an outline, and keep to it. Have several of the accounts read aloud and decide which is best.

Or, write a complex sentence on each of the following topics :

The Pyramids at Ghizeh  
The Pyramid of Cheops  
Cairo  
The Colosseum  
Julius Cæsar  
Rome

A Prairie  
Illinois  
The Mississippi River  
An Isthmus  
The Panama Canal  
Thomas Edison

## 105. LANGUAGE LESSON

## IDIOMS

An idiom is a form of expression, a peculiarity of speech, that does not conform to general laws, a sort of exception to the rules of grammar. The English language has many idioms, as, indeed, have most languages. The use of *you*, the plural form, instead of *thou*, is an idiom. The change of gerund into participle is an idiom. In the sentence, *I go a-fishing*, *a* is a preposition meaning *at*, and *fishing* is a gerund or infinitive in -ing. In the sentence, *We were fishing*, the infinitive has come to be a participle, a predicate adjective. A thorough command of our idioms is necessary if we would use the language correctly. The only way to gain such command is to keep alert as to what we hear and read, and to remember.

The use of independent elements in a sentence is an idiom.

I can't come to-morrow, *either*.

*To tell the truth*, I do not want to come.



The prepositional phrase introduced by *of* is often equivalent to the possessive.

I do not doubt the courage of the man (the man's courage).

But sometimes we need the context to help us to the meaning. In the phrase, *the love of a mother*, do we mean the love that a mother feels, or the love that some one feels for his mother? It depends on where the expression is used.

Sometimes we have the possessive used with the thing that is possessed left unnamed.

This horse is *John's* horse.

We brought our skates at *Brown's* (store).

The possessive may also be used after *of*.

This trick is one *of yours* (your tricks).

Take this hat *of Jim's* (Jim's hat).

Before the infinitive in -ing we use the possessive form :

We were sure of *Harold's* (not Harold) winning the race.

*His* (not Him) being there made no difference.

After distributives like *each, every, any*, etc., we need a singular pronoun to agree with the singular antecedent.

Every boy must keep *his* own desk in order.

Every girl must keep *her* clothing neat.

But suppose we say, *Every child in the room* (meaning both boys and girls) *must keep (his) (her) desk in order*, which shall we say? Custom settles it by giving preference to the masculine gender. We say, *Every child in the room must keep his desk in order*. Sometimes we hear, *Every child must keep their desk in order*; but this is not good idiom.

The present tense may be used for the future. (See p. 135.)

The train starts at two; we must hurry.

We are sailing next Saturday.

The present tense may be used for the past ; when so used it is called the *historical present*.

He plunges into the thick of the fight ; he receives the spears into his breast, and dies gloriously. And so we now revere the hero who has been dead these hundred years.

Some of the common idioms have a history.

The word *the* is used as an adverb, to indicate degrees of difference or comparison. (See Part I, Lesson 79.)

"The more, the merrier," say I.

The farther we go, the harder time we shall have getting back.

This form of *the* comes from an old English form *thy* which means *by that much*, or *by so much*.

*One by one*, *two by two*, and so on, come from old English expressions, *by one and by one*, *by two and by two*. We retain more of the original expression in the phrase *by twos and by threes*.

Some of the common idioms are awkward and roundabout and should not be overused :

1. He was a man who liked his ease. *Say*: He liked his ease.
2. What time is it getting to be? *Say*: What time is it?
3. He is not one to miss a train. *Say*: He does not miss trains.

Other common idioms are not yet good English and should be avoided. .

1. Wait up ; I'm coming. *Say*: Wait, I'm coming.
2. It is kind of late. *Say*: It is rather late.
3. I can't go without you do. *Say*: I can't go unless you do, or, I can't go without you.
4. This is all the farther we have studied. *Say*: This is as far as we have studied.
5. I got the butter off of the grocer. *Say*: I got the butter of (from) the grocer.
6. He had quite some money. ' *Say*: He had a good deal of money.

## 106. ORAL LESSON

## MEMORIZING POETRY

You have been advised, and even required, to commit a certain amount of poetry to memory. Have you ever thought why? Here are a few reasons:

1. Much of the best thought and greatest beauty of our literature is in the form of poetry. Such literature is worth knowing and keeping.

2. Poetry is more condensed, and usually more difficult to understand, than prose. The close attention to it that is required in committing it to memory is likely to make us understand it better.

3. Many things that we do not understand become clear to us, have a new meaning to us, some time after we first meet them. This often happens with poetry that we commit to memory.

4. If we fix the poetry in our memory, we fix there the words in which it is written. So we increase our vocabulary.

5. Knowing and keeping fine things with us tends to improve our taste and our feeling.

Do you see any flaw in these reasons? Do you enjoy recalling any of the poetry that you have learned? Is there any of it that gives you a feeling of distaste, and that you would like to forget? Which poems that you have learned do you most enjoy recalling? Share some of them with the class now.

Here is a song from Shakespeare's play, *The Tempest*. It is sung by the fairy Ariel, as a dirge for a man who is supposed to be drowned in the sea. Add it to your treasury of memories.

Full fathom five thy father lies:  
Of his bones are coral made;  
Those are pearls that were his eyes;  
Nothing of him that doth fade,  
But doth suffer a sea-change  
Into something rich and strange.  
Sea-nymphs hourly ring his knell:  
Hark! now I hear them, —  
Ding-dong, bell.

## 107. WRITTEN LESSON

Write from memory the verses quoted in the last lesson, or some other short poem that you can recall well enough. Remember the form in which poetry is written, each line beginning with a capital.

## 108. LANGUAGE LESSON

## RHYTHM

In a line of poetry we find a certain regular succession of accented syllables : Thus the line,

$\begin{array}{ccccccc} & / & & / & & / & & / \\ \text{The harp that once through Tara's halls,} \end{array}$

has every second syllable accented ; the lines,

$\begin{array}{ccccccc} & / & & / & & / & & / \\ \text{Late in the night when the stars are out,} \\ & / & & / & & / & & / \\ \text{Why does he gallop and gallop about,} \end{array}$

have the first of each three syllables accented, until the end of the lines.

This regular recurrence of the accent is called **rhythm**, or **meter**, and helps to give to poetry its musical effect.

In the following stanza from Tennyson, indicate which syllables are accented, and read it so that the rhythm comes out clearly :

A touch, a kiss ! the charm was snapt.  
 There rose a noise of striking clocks,  
 And feet that ran, and doors that clapt,  
 And barking dogs and crowing cocks ;  
 A fuller light illumined all,  
 A breeze thro' all the garden swept,  
 A sudden hubbub shook the hall  
 And sixty feet the fountain leapt.

The four common meters in English poetry are :

1. Iambic meter: where the first syllable is unaccented, and every second syllable is accented ; as:

/   /   /   /   /   /   /  
 The melancholy days are come, the saddest of the year,  
 /   /   /   /   /   /   /  
 Of wailing winds and naked woods, and meadows brown and sere.

This is the most common meter in English poetry.

2. Trochaic meter: where the first syllable of the line is accented, and each second syllable after it, as in Cowper's lines in "The Cricket":

/   /   /   /  
 Little inmate, full of mirth,  
 /   /   /   /  
 Chirping on my kitchen hearth.

3. Dactylic meter: where the first syllable is accented, and each third syllable after it:

/   /   /   /  
 Cannon to right of them,  
 /   /   /   /  
 Cannon to left of them,  
 /   /   /   /  
 Cannon behind them,  
 /   /   /   /  
 Volleyed and thundered.

4. Anapæstic meter: where the first two syllables have no accent, and each third syllable is accented.

/   /   /   /  
 Come away, come away, to the land of the free.

Marking the accents in poetry is called **scansion**, or **scanning** poetry. Can you scan the following examples, and tell what kind of meter they are?

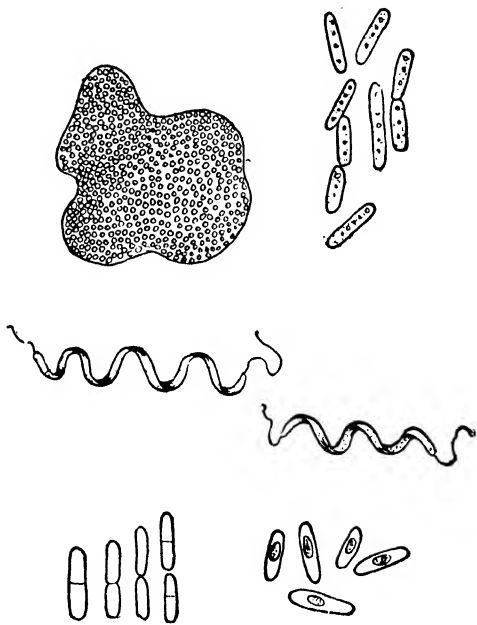
1. She dwelt among the untrodden ways,  
Beside the springs of Dove.
2. Come and trip it as you go,  
On the light fantastic toe.

Scan a stanza of each of the poems in Lessons 13, 28, 49, 70, and a few lines from Lessons 97 and 115.

## 109. ORAL LESSON

## SANITATION

Sanitation is a word that has only recently become generally known, because the thing that it means has only recently come to interest people in general. It means protecting ourselves against diseases by applying the laws that science has discovered. We are more interested in sanitation than our forefathers were, because we understand that most sicknesses can be prevented. We know now that measles, and whooping cough, and typhoid fever, and diphtheria, and consumption, and a host of other diseases, that our forefathers used to regard as unavoidable, are avoidable if proper precautions are taken. For we know that these contagious diseases are caused by germs or *bacteria*, and are passed along from the sick to the well. Sometimes these germs are taken in through the air in breathing, sometimes in what we eat and drink. We may breathe in the germs of diphtheria, or consumption; we may drink in the germs of diphtheria or consumption or typhoid fever. Sanitation, then, means protecting ourselves from these dangerous germs.



There are many things to be learned about sanitation. You should read about it, and listen to the instructions of your physician. Do not, as some people do, cling to the silly idea that, because you cannot see these deadly germs, they do not exist.

The microscope reveals them clearly enough. Each disease is caused by its own particular germ; and the germs, though so tiny that 25,000 of them placed side by side would extend only **an** inch, are different in shape and can be distinguished one from another. They are living things: tiny plants or animals that, when they get lodged in the body, grow with great rapidity, and produce a toxin, or poison, that will kill us if it becomes strong enough. The blood has its own way of fighting these germs and their poisons; and if the blood wins in the fight, the patient recovers; if the germs win, the patient dies.

Sanitation in the home and school means, then, surrounding ourselves by conditions that are favorable to us and unfavorable to the germs. Some of these conditions are:

1. Cleanliness. Home and school and our working places and our bodies should be clean. Germs thrive in dirt, whether in filth that is allowed to remain about a house or stable, or in the rooms we inhabit, or on our skins, or in our noses, throats, and mouths. Clean water and soap and disinfectants are the enemies of disease.

2. Sunlight and fresh air kill dangerous germs. The old practice of darkening rooms to save carpets from fading, and the fear of fresh air -- especially fresh night air -- no doubt caused much sickness and many deaths. We have learned that germs thrive and linger on in dark and stuffy rooms.

3. Clean food and pure water are necessary to health. Typhoid fever is generally carried in water or in milk. Diphtheria and consumption may be carried in milk as well as through the air. Ptomaine poisons may exist in food -- especially fish and meats -- that have begun to decay. These are a few of the diseases we may get from impure food and drink.

4. Dust is dangerous. A dusty street or a dusty room is a menace to health. Many germs may cling to a single mote of dust, and be breathed into the throat and lungs, carrying deadly diseases with them. Colds, influenza, pneumonia, diphtheria, and other sicknesses may find their way to us through so innocent-seeming a thing as dust.

5. Do not put to your mouth an article, cup or pencil or anything else, that some one else has had to his mouth. Even well people often have disease germs in their mouths, and you might not be able to resist them if they got into yours.

6. Comfortable and healthy bodies resist disease best. When the general strength of the body is reduced, it is less able to fight the germs. Wet feet disturb the circulation, and give the germs of colds, pneumonia, etc., a better chance against us. A wound of any sort should be kept clean. Troublesome, and even dangerous germs may enter the body by the gateway of a broken skin.

7. Keep clear of the pests that carry disease. Flies carry many diseases, especially when they touch our food and drink. They are full of filth and dangerous germs. Mosquitoes may poison our blood with malaria or yellow fever when they bite us. Fleas and other vermin carry disease in the same way.

There is much more that we all ought to know about keeping well. Our family physicians nowadays are almost always intelligent and well-trained men who will be glad to tell us more about these important matters. You may read of them further in interesting books like Ritchie's *Primer of Sanitation* and Bigelow's *Introduction to Biology*.

Read this lesson carefully. Be prepared to tell how diseases are caused; by what means they may get into our systems; what different precautions we may take against them. There are seven general precautions given. Can you remember them? Be prepared to talk to the class on: (1) The dangerous housefly. (2) How contagious diseases are spread. (3) The pestilent mosquito. (4) Cleanliness is next to godliness.

## 110. WRITTEN LESSON

Write a composition of several paragraphs on one of the following subjects or on some other suggested by the discussion on Lesson 109. Follow one of the outlines given, or make one with three or four headings.

**BACTERIA:** 1. What they are and what they do. 2. Their friends: dirt, dust, darkness, and insects. 3. Their foes: sunlight, fresh air, cleanliness.

**CLEANLINESS:** 1. Why cleanliness is important. 2. A clean body. 3. A clean house.



## 111. LANGUAGE LESSON

## SYNONYMS

Accuracy in expression depends not only upon good sentences, but even more, perhaps, upon choosing the right word. To tell your friend you heard the *sound* when he was singing might please him; he would not like you to call it *noise*. To tell a young girl she is a *vision* might please her; but she wouldn't care to be called a *sight*. Now *sound* and *noise* are in one sense the same, so are *vision* and *sight*. Our power to see is our *vision* or our *sight*. Either word will do here. And of course singing is *noise*, though it may be pleasing noise.

You see words come to have a different *flavor*, or *quality*. Some suggest pleasant things, some unpleasant; or, they are applied to different things. A boy's *legs* are also *limbs*. But to speak of the *limbs* of a table is silly. A *visit* is a call by a friend; a *visitation* is an infliction, generally from a higher power.

In Lesson 109 are some words that must be used in this exact way. *Science* is not the same as *knowledge*; *precaution* means *care taken beforehand*; *bacteria* and *germs* have exact meanings; so do all the names of diseases used in the lesson.

Try to distinguish between these pairs of words that are nearly alike, and show the meaning of each by using them in appropriate sentences:

Scold, rebuke; oath, profanity; fade, wither; lamp, light; mistake, falsehood; proud, arrogant; walk, stroll; bad, spoiled; quarrel, fight; shrewd, wise; run, flow; gush, pour; porter, bearer; natives, aborigines; home, fatherland.

## 112. ORAL LESSON

## FORMAL LETTERS

Some letters which we write must be formal. These are usually letters of invitation to some social affair of a formal nature. Such letters are becoming more uncommon. Modern

social customs are becoming less stiff and ceremonious, more free and informal. Among people who give formal social entertainments it is nowadays more common to send out visiting cards with the date of the affair written on them, or engraved cards conveying the invitation. Still, as the formal note is occasionally used, one must know its form and style. It is always in the third person; *you* and *I* and *we* are forbidden words in such a note. It is always brief, and to the point.

35 EUCLID AVENUE, HOBOKEN.

Mr. and Mrs. Morton present their compliments to Mr. Banks, and request the pleasure of his company at dinner, Tuesday evening, February twelfth, at seven.

February fifth.

24 CONGRESS ST.

HACKENSACK.

Mr. Banks expresses his pleasure in accepting the invitation of Mr. and Mrs. Morton for February twelfth.

February sixth.

Numbers in the dates are written out as words; sometimes street numbers also. Semi-formal invitations, using the first and second person are more frequent; as —

5 BRUSH LANE, SPOTLESS TOWN.

Dear Mr. Black,

Will you take dinner with us on Saturday evening, June twelfth, at seven o'clock. Mr. and Mrs. Snow will be with us.

Sincerely yours,

MARTHA WHITE.

Invitations of a formal order are more likely to be of the following forms, with the nature of the entertainment indicated on a visiting card. If an answer is desired, the initials R.S.V.P. (French for *answer, if you please*), or even the words *Please answer*, are also written on the card.

Mr. and Mrs. James Benton

Saturday, March fourth  
Four to six

Tuckahoe

This would indicate an afternoon tea.

Mrs. Mary Wharton  
Miss Wharton

October fifth, eight o'clock  
Dancing

Mr. Ernest Artz

December twentieth  
nine o'clock  
Music

The Chelsea Studios

Wedding invitations and announcements also assume the distinctly formal style. But as we are so seldom called upon to send these, we can afford to wait for the occasion and consult a specialist.

Write on the blackboard in proper forms an informal invitation and an acceptance to a school exhibition or to an afternoon party.

## 113. WRITTEN LESSON

Frame a formal invitation to each of these three things, and its answer :

1. An invitation to dinner.
2. An invitation to an evening reception.
3. An invitation to a musical entertainment in the afternoon.

## 114. LANGUAGE LESSON

## RHYME

Rhyme, or rime (both spellings of the word are correct), means likeness of sound in the endings of two or more words. Thus *haste* is said to rhyme with *taste* and *waste*.

Sometimes the rhymes come in lines that are next to each other :

Full well they laughed with counterfeited glee  
At all his jokes, for many a joke had he. — GOLDSMITH.

Such pairs of rhyming lines are called couplets.

Often the rhymes are in alternate lines. The four-line, alternate rhyme stanza, is an extremely common form of poetry :

The curfew tolls the knell of parting day,  
The lowing herd winds slowly o'er the lea ;  
The plowman homeward plods his weary way,  
And leaves the world to darkness and to me. — GRAY.

The same arrangement in an eight-line stanza is also very common :

The harp that once through Tara's halls  
The soul of music shed,  
Now hangs as mute on Tara's walls,  
As if that soul were fled.  
So sleeps the pride of former days,  
So glory's thrill is o'er,  
And hearts that once beat high for praise  
Now feel that thrill no more. — MOORE.

Other orders of rhymes are frequently found. It may interest you to note them when you read poetry.

The rhyme does not always fall on the last syllable, as in the foregoing examples. The words *other*, *brother*, and *mother* are in rhyme. Sometimes the rhyme includes the last three syllables: *worst of them* and *first of them* rhyme, though the rhyme may not be very pleasant to the ear.

This is a spray the bird clung to,  
 Making it blossom with pleasure  
 Ere the high tree-top she sprung to,  
 Fit for her nest and her treasure.

— BROWNING.

Where the rhyme falls only on the last syllable of the line, it is called a single rhyme; where it falls on the last two, or the last three, it is called a double, or a triple rhyme.

Blank verse is poetry that does not rhyme. Most of the lines in Shakespeare's plays are in blank verse; See Lesson 97. Much of our serious and reflective poetry is also in blank verse. In such verses the poet depends for his pleasing effect upon the musical quality of the words within the lines themselves, as in the following examples:

Tears, idle tears, I know not what they mean.  
 Tears from the depth of some divine despair  
 Rise in the heart and gather to the eyes  
 In looking on the happy autumn fields  
 And thinking of the days that are no more.

— TENNYSON.

Thus with the year  
 Seasons return, but not to me returns  
 Day, or the sweet approach of even or morn  
 Or sight of vernal bloom, or summer's rose,  
 Or flocks, or herds, or human face divine.

— MILTON.

## 115. ORAL LESSON

## THE DESTRUCTION OF SENNACHERIB

The Assyrian came down like the wolf on the fold,  
And his cohorts were gleaming in purple and gold ;  
And the sheen of their spears was like stars on the sea,  
When the blue wave rolls nightly on deep Galilee.

Like the leaves of the forest when Summer is green,  
That host with their banners at sunset were seen ;  
Like the leaves of the forest when Autumn hath blown,  
That host on the morrow lay wither'd and strown.

For the Angel of Death spread his wings on the blast,  
And breathed in the face of the foe as he pass'd ;  
And the eyes of the sleepers wax'd deadly and chill,  
And their hearts but once heaved, and forever grew still !

And there lay the steed with his nostril all wide,  
But through it there roll'd not the breath of his pride ;  
And the foam of his gasping lay white on the turf,  
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,  
With the dew on his brow, and the rust on his mail ;  
And the tents were all silent, the banners alone,  
The lances unlifted, the trumpet unblown.

And the widows of Ashur are loud in their wail,  
And the idols are broke in the temple of Baal ;  
And the might of the Gentile, unsmote by the sword,  
Hath melted like snow in the glance of the Lord !

— BYRON.



Read this poem aloud so as to bring out clearly its rhythm and its spirit.

You will see also that it abounds in comparisons. The Assyrian army is compared to a wolf coming to the fold after the sheep; the brightness of their spears is compared to the stars reflected in the sea. Each of these comparisons is what we call a *figure of speech*.

What other comparisons do you find in the poem?

Lord Byron's poem retells the Bible story (II Kings, 18, 19) of Sennacherib's attack on Jerusalem, and the destruction of his army by "the angel of the Lord."

### 116. WRITTEN LESSON

Write out the meaning of the following sentences, changing the figure of speech into the exact or literal meaning.

1. Her eyes are stars.
2. His writing is a Chinese puzzle.
3. She talked like lightning.
4. Their bread was moistened with tears.
5. Like birds the twilight hours flew by.
6. Her eyes were homes of silent prayer.
7. And when she had passed it seemed like the ceasing of exquisite music.
8. He has an iron constitution.
9. Death has left our lives a barren desert.
10. He makes his living by the pen; I make mine by the plow.
11. The pen is mightier than the sword.
12. The moths and butterflies of fashion fluttered gayly along the brilliant avenue.

117. LANGUAGE LESSON

**RHYTHM**

**IN FLANDERS FIELDS \***

In Flanders fields the poppies blow  
Between the crosses, row on row,  
That mark our place; and in the sky  
The larks, still bravely singing, fly  
Scarce heard amid the guns below.

We are the dead. Short days ago  
We lived, felt dawn, saw sunset glow,  
Loved and were loved, and now we lie  
In Flanders fields.

Take up our quarrel with the foe:  
To you from failing hands we throw  
The torch; be yours to hold it high.  
If ye break faith with us who die,  
We shall not sleep, though poppies grow  
In Flanders fields.

— JOHN McCRAE.

Rhythm, or metre, is more important in poetry than either rhyme or figurative language. Poetry is not the same as prose, and should not be read so as to sound like prose. The difference is in the rhythm; that is, the way the accents fall in the line. For example, if we indicate the accents in some of the lines of this beautiful and famous poem, the lesser accents by one line, thus /, and the heavier accents by two lines //, we may indicate how the lines should be read.

We lived, // felt dawn, // saw sun/set glow //  
Loved // and were loved, // and now / we lie //  
In Flan/ders fields. //

You will see (or hear) as you read that the heavier accent is merely a little longer pause, and not a louder sound. Now

\* By permission of G. P. Putnam's Sons.



read the whole poem, not too fast, deliberately and clearly. Its accents should come like the beats in a solemn and beautiful piece of music.

You will notice that these accents come, in this poem, four to each line, except in the last line of the second and of the third stanza. Turn now to Byron's poem in Lesson 115. Read it, noticing the regular fall of the accents. Again you will see that there are four accents to a line, but that they come every third syllable, instead of every second syllable. This makes a faster reading, or, as we say, a swifter movement, in the poem.

## 118. ORAL LESSON

### A SCHOOL PAPER

You are now approaching the end of the school year, and you may like to arrange for the publication of a school paper, if your teacher thinks you are writing well enough to undertake this. Some schools actually print a paper every week or month, and others occasionally issue a paper copied on the mimeograph. But if you do not have your paper printed or mimeographed, you can still collect the material, arrange and edit it, and publish the paper by having it read aloud in the class.

It will be necessary to plan the paper by selecting a number of divisions or departments under which the different contributions may be grouped. Decide which of the following departments you wish in your paper: Editorial, Stories, Descriptions, Poems, Athletics, School News, Current Events; or you may think of additional departments. The order in which the departments are to come may also be decided upon.

A special editor should be appointed for each department. His first duty is to find out which articles can be had for his department. Perhaps some have been preserved by the teacher from former lessons. But the editor will probably have to call

for other subjects and contributors. Let him go to the board and write down such topics as he may think of or such as are suggested by the class. After the list is discussed and a number of topics selected, these may be assigned to different pupils for writing. In some instances, — as, an editorial on the purpose of the school paper, an account of the baseball game between the school and the high school freshmen, a poem on the holidays, — it may be best to assign several pupils to the same subject, in order that the best contribution may be chosen. In other instances, as *School News*, a brief item or two, correctly written, may be required from each pupil, in order that a sufficiently large number of good items may be selected. For stories and descriptions there should be a lively competition.

When the special editors have finished their tasks at the black-board, all the material for the paper should have been provided for, and every pupil should have received one or more tasks for writing, either at home, or at the next meeting of the class.

### 119. WRITTEN LESSON

The assignments for the school paper are to be written. At the close of the hour they are to be collected by the special editors and held for revision at the next meeting of the class.

### 120. LANGUAGE LESSON

Each special editor is to distribute the compositions received for his department among other members of the class, for revision and criticism. All mistakes in punctuation, capitalization, spelling, grammar, sentence structure, and paragraphing are to be noted in the margin. Suggestions for improving the composition may also be noted in the margin. Compositions may be returned to the writers for revision or rewriting.

In this revision the class is doing one of the most important tasks of the newspaper or magazine office, criticising and revising manuscript and making it ready for the printer.

Each special editor may now select, with the help of his fellow editors and the teacher, those compositions that are worthy to appear in the school paper.

## 121. ORAL LESSON

The school paper is to be read aloud in the class. In the case of long contributions each writer may read his own; in some departments it may be preferable for the editor to read all the contributions; or it may be best in some instances to appoint as readers those pupils who have shown special excellence in reading and speaking.

## 122. WRITTEN LESSON

### REVIEW

Write a letter to your father or mother, giving an account of some of the things you have learned in your study of Part Two of this book. The letter is to be written carefully, corrected, rewritten if necessary, placed in an addressed envelope, and taken to your father or mother. It may be on one of the following topics.

*My Work in Composition.* Letters, Descriptions, Narratives, Expositions.

*My Study of Poetry.* Some of the poems studied. Some of the qualities of poetry, rhythm, figures of speech, poetic diction. What poems I like best and why.

*My Work in Oral Composition.* An account of an oral lesson. Some of the things talked about. What I have learned about speaking.

*Information that I have gained.* About forests and their preservation; about life in Old Virginia; Old New England, and far Japan; about travel by sea and land; about nests, bridges, houses, skyscrapers, the pyramids.

## 123. LANGUAGE LESSON

## REVIEW

Discuss each of these headings, **Plan, Paragraphing, Sentences, Words**, amplifying and illustrating the statements made below, and defining carefully all terms; as, *unity, clause, figurative*.

**Plan.** In preparing for a composition, (1) choose a subject; (2) find out all you can about the subject and think it over or talk it over; (3) group this material under a few main heads; (4) arrange these heads in proper order.

**Paragraphing.** The main heads of your plan will guide you in paragraphing. Each paragraph should have for its topic one of the main heads, or, in any case, one important division of the subject of the composition. In a paragraph, every sentence should add something to the development of the topic of the paragraph; and the sentences should be arranged in a natural order leading to the next paragraph.

In narratives, each paragraph should be a series of closely connected events, or the speech of one speaker.

**Sentences.** Every sentence should have unity; it should not have any phrases or clauses that are not closely connected with its main idea. It should have careful arrangement of parts; every word, phrase, or clause should be in a position where its relation to other parts of the sentence is perfectly clear.

**Words.** Words must be in good use. They should be definite, exactly expressing ideas. For any idea, however, there are often many possible expressions. We may choose from several synonyms, a figurative or unfigurative, formal or informal, expression, such as will fit our ideas and the person for whom we are talking or writing.

In a similar way discuss what has been learned about the following subjects: Letter Writing, Description, Narrative, Exposition. Name some example of each of these kinds of

writing that has especially interested you, whether a selection in this book, or a composition by one of the pupils, or something that you have come across in your reading.

## 124. REVIEW LESSON

### CAPITALIZATION AND PUNCTUATION

**A capital letter should begin:** 1. Every sentence. 2. Every line of poetry. 3. Every direct quotation. 4. All proper nouns and their abbreviations. 5. The names of the Deity. 6. I and O. 7. Adjectives derived from proper nouns. 8. The principal words in titles of books. 9. Titles of honor and their abbreviations when used with proper names. 10. The names of days, months, and festivals, but not of seasons. 11. Names of parties, sects, organizations, and the like, when one wishes to give them any distinction. 12. The words *North, South, East, West*, when denoting sections of the country, but not when they denote direction.

**Common abbreviations which you should know are:** A.B., A.M., P.M., B.C., A.D., Mr., Mrs., Dr. (Doctor), Rev., Hon., Prof., Col., Gen., Supt., Sec., Treas., Sr., Jr., St., Ave., Co., Dr. (Debtor), Cr., N.B., P.O., P.S., O.K., R.R., *e.g.*, *etc.*, *i.e.*, *viz.*, No.

**Italics** are used for foreign words, quoted or specified words, titles of books (quotation marks may also be used for any of these purposes), and for emphasis. Italics should be used for emphasis only sparingly. In writing, words to be printed in italics are underlined.

**A period is used:** 1. At the end of a declarative or imperative sentence. 2. After an abbreviation, numeral or initial.

**A question mark** is used after every direct question. Sometimes it is placed directly after the interrogative part of the sentence rather than at the end. Inclosed in parenthesis (?) it is used to indicate doubt.

**An exclamation mark** is used at the end of an exclamatory sentence or after words expressing very strong feeling.

**The comma separates words, phrases, or clauses that should be kept apart in thought.** It usually marks (a) some kind of parenthesis, as a phrase in apposition or an explanatory relative clause; or (b) some kind of ellipsis, such as the omission of a verb; or (c) some kind of disjunction, when elements of the sentence are thrown out of their usual positions.

It marks off from the rest of the sentence:

1. The name of the person spoken to.
2. A direct quotation, or each part of a divided quotation.
3. The parts of dates or addresses.
4. *Yes* or *No* when part of an answer.
5. Each word in a series, where some of the conjunctions are omitted.
6. Expressions in apposition.
7. Adverbs that modify, not a single word, but an entire phrase or sentence; as, *however*, *then*, *therefore*, *moreover*.

8. All parenthetical phrases or clauses. Dashes or marks of parenthesis ( ) are sometimes used when a very distinct separation from the rest of the sentence is desired.

9. Any element of the sentence that is out of its natural position; as, Of all the friends of my childhood, few remain; but, Few of all the friends of my childhood remain.

10. Subordinate clauses when they are not closely connected with adjoining words, especially in the following cases:

- (a) A clause at the beginning of a sentence. A transposed clause.
- (b) A parenthetical or non-restrictive relative clause.

See Part I, Lesson 63. The punctuation of relative clauses is important because the meaning may be affected.

11. Independent clauses. *And*, *but*, and other conjunctions connecting independent clauses should be preceded by commas (or semicolons) unless the clauses have the same subject or are otherwise very closely connected in thought. See Part I, Lesson 128.

The **semicolon** is used to mark a more abrupt change of thought than the comma:

1. Between the clauses of a compound sentence when they contain commas. •
2. Between the clauses in a series of clauses.
3. Before the words *as*, *namely*, *thus*, etc., introducing examples.

The **colon** is used before a quotation or before a list of particulars. More rarely, it is used to separate parts of a sentence.

The **dash** is used to indicate a sudden change of thought, or to inclose parenthetical expressions, or after a colon. It should rarely be used in compositions.

The **hyphen** is used to separate the parts of a compound word, and to separate the syllables of a word running over from one line to another.

The **apostrophe** denotes (1) possession, (2) the omission of letters in contractions.

**Quotation marks** are used to inclose every direct quotation or the parts of a divided quotation.

Single quotation marks inclose a quotation within a quotation.

Find examples in your compositions or in this textbook to illustrate each of the foregoing rules. You should notice that some of the rules are fixed by good usage, as the rule for a period at the end of a sentence. Others depend in part on the taste of the writer; *e.g.*, a comma or semicolon may mark off clauses. A writer will use a comma or semicolon, as he thinks the separation should be less or more emphatic.

## 125. ORAL LESSON

### HOW LINCOLN STUDIED GRAMMAR

Abraham Lincoln had little chance to go to school when he was a boy, and he did not study English grammar until he was twenty-two years old. He was a clerk in the only store in New Salem, a little village of log houses in Illinois. There were few books in the neighborhood, but among these was a grammar possessed by a German farmer some six miles from the village. Lincoln obtained this and determined to learn its contents thoroughly. When working in the store he kept the book on a pile of calico, and, whenever there were no customers, he stretched his long form on the counter and pored over the rules of syntax. At the noon hour, he would fill his pockets with food and take his book to a grove on a nearby hillside, where he had a quiet place for study. His fellow clerk, William Greene, had already studied grammar, and he often held the book while Lincoln recited. The two young men slept together in a little room behind the store in a bed, which, we are told, was "so narrow that both had to turn over at the same time." They would rise at dawn, and Greene would hear Lincoln recite his lesson before breakfast. At night Lincoln was permitted to study in the village cooper shop, where a fire of shavings furnished light and saved the expense of candles. There were doubtless many long rules and difficult discussions in the old-fashioned textbook, and Lincoln had many occasions to consult the village schoolmaster, who willingly aided him in obscure passages. But Lincoln already knew the value of knowledge, and he kept at the grammar until he had mastered it.

Perhaps no textbook in grammar ever did a greater service. It was the beginning of a discipline that made Lincoln a great writer of English prose. And, more than this, the study of grammar furnished him with his first serious mental task. His mastery of its science gave him confidence and training, and led immediately to the study of more difficult subjects, of surveying, geometry, and Blackstone's *Commentaries*. It helped to teach him the value of hard thinking and thorough study. These lessons he did not forget, and henceforth whatever books or subjects he studied, he mastered. He had learned how to study.

How has grammar aided you in composition? What is the structure of a simple sentence? of a compound sentence? of a complex sentence? What parts of a sentence may be equivalents in the structure? Can a clause be used in place of a word or phrase? Give examples. What grammatical mistakes have you made most frequently in writing and talking? How did you learn to avoid them?

How has grammar taught you to think? Has it shown that what we say or write must be first thought out? Is the sentence a method or way of thinking? Must you concentrate your mind on a subject in order to understand it?

How did Lincoln study grammar? What qualities of character did he show by this study? What did he learn from it?







## THE SCHOOL MAGAZINE

The contents of this magazine have been selected from compositions written by the pupils in one of our large schools and published in the school paper. They represent the best work of pupils from the fourth to the seventh grade.

### AN INCIDENT IN MY SUMMER VACATION

BY K. J., GRADE 7

This summer I had a dog that presented me with the four cutest puppies you ever saw. When they were about four months old the funniest thing happened. On the same farm lived an old hen who was "setting." To prevent the eggs hatching she was constantly robbed of her eggs. The hen, disgusted, I suppose, at having her eggs taken from her, adopted these puppies. She would not let the real dog-mother come near her adopted children, and, strange to say, the puppies did not seem to want to go back to their real mother. They grew very fond of their stepmother, who kept them as best she could in a nest in the straw.

The funniest thing of all was to see her try to teach them to scratch for worms. The pups would stand around her gravely wondering what it all meant, while the old hen could not understand why they did not learn. This kept up for two weeks. Then one day the mother-dog, jealous, I suppose, killed the old hen.

### CAMPING OUT ON MT. DUTTON

BY P. T., GRADE 7

One day last summer my brother Wallingford and I decided to camp out. It took us about an hour to get ready, and, as we had no tent, our pack consisted of blankets and some food. We had eggs, potatoes, a jar of jelly and a loaf of bread, plenty of water, and some beef tea. Enough of all these supplies for two persons took up a good deal of space, and our knapsacks were so crowded that we had to use lard pails, and even they were chock full.

When all was ready we started off with our heavy packs on our backs. My brother had his rifle, which made the load even heavier. But I was content to take my revolver. In about half an hour we arrived at our "Camp Lookout," as we called it, and were glad to unload. The sun was already setting, and as soon as we had rested we got ready for the night and made our fire.

I collected wood while Wally got our supper ready, as he was general camp chef. Our meal was soon prepared and we eagerly fell to. My, how good it did taste! We ate a good deal, and when we had had enough we sat around the dying embers and talked.

About half past nine we turned in, having taken careful precaution to put out the fire and to have a good dry place for our firearms.

About one o'clock we were awakened by the patter of rain. The prospects were bad, for, as you will remember, we had no tent. We did the best to keep dry, but soon we were sopping and little streams of water were running underneath us. Of course, we couldn't lie at full length on the ground and so we sat up with our blankets over our heads. There we were, and nothing could be done until it got lighter. We had more than one hearty laugh at each other sitting in an uncomfortable position, with the water running over our noses and down our backs.

When we thought we could make an attempt to get down through the forest we had trouble in getting our wet sneakers on. In due time we were on our way, but it was still so dark that we had a pretty hard time of it. Every tree we brushed against gave us a shower of water that seemed as cold as ice.

We got home about half past two and, finding the cellar door unlocked, we slipped upstairs and got into dry beds to sleep as long as we could.

## AN ENGLISH SCHOOL

BY E. N., GRADE 7

This school was founded seven years before the Pilgrims landed at Plymouth, and in some ways things were about as I would have expected to see them at that time.

I thought it was a queer school — not so much the studies as the way things were done. They used quill pens entirely. Tuesdays and Thursdays the teacher would mend those that had been broken off between times.

The parents were so afraid their children might know others who were beneath their station, that a rule was formed forbidding children to walk home together unless the parents of each child and the "head mistress" had given full permission, and even this consent held good for but one trip.

Even on the hottest and driest days children were not allowed to come to school without hats, gloves, and "goloshes," as they always called rubbers.

If a child had been naughty, the usual punishment was to stay after school and learn a poem or a psalm, according to how serious they considered the mischief. They were also apt to add to the home work and, worst of all, to put a conduct mark on the quarterly report.

The history and grammar were splendidly taught, and even though some of the other studies were hard and uninteresting, these made up for a great deal. Friday was always called marking day, for instead of having recess, we were marched into the cloak room and every single thing we had (books and wearing apparel) was carefully squinted at, and if it was not marked with the full name and address, it was "confiscated" (their word) and we were sure to get extreme censure.

### MUMBLING

BY W. P., GRADE 5

When a goop is called on to recite,  
You can't if you try with all your might  
Make out of that mumbled-grumbled sound,  
The thing he's trying to expound.  
He always begins with "Why" or "Well,"  
• But what he says next no one can tell.  
The teacher says "Oh, mercy me,  
These goops will be the death of me!"

### WHY THE DONKEY HAS LONG EARS

BY L. D., GRADE 6

When I was quite young I always used to wonder why the donkey had long ears. In my search for information on this point, I happened one day to ask a relative who has a gift of telling stories, and he told me the following one:

"When the animals were first made, God told Adam to give them all names. He prepared to do so, and collected all the animals and had them stand in a row. Then he began to name them, and pretty soon came to the donkey, who had small ears then, named him, and went on with the rest. But in a few minutes he was interrupted by the donkey, who came to ask what his name was. Adam repeated it and pulled the beast's ears a little to make him remember it better, and continued his work of going down the line naming the rest of the animals. For the second time he was again interrupted by the donkey, who asked him the same question. He impatiently repeated it, and this time pulled his ears much harder and sent him back; then as he continued his work he was asked a third time by the donkey what his name was. Adam, growing exceedingly angry and impatient, and taking hold of the donkey's ears, shouted the word '*donkey*,' all the while pulling his ears as hard as he could."

For that reason the donkey has long ears, and always will have.

### THE FIR TREES' FATE

BY J. H., GRADE 7

Two stately fir trees stood side by side in a forest. The tallest was very proud and said to its comrade, "Am I not beautiful? See how my limbs droop. When I am a Christmas tree decked with fruit and candles I will make the whole world wonder."

"Good gracious!" said the other, "how vain you are. I am much more handsome than you if I do say it myself. You will not compare with me when I am a Christmas tree." And so they talked, each one declaring he was better than the other. Finally the woodsmen came and both trees were felled. To their astonishment they were taken to a factory. A man examined them and said, "This one will not do for wooden legs, the other one will be all right." "Good gracious!" thought they, "what will become of us?"

In a month both trees met again. One was the leg of an old sailor, the other a packet of toothpicks, which was in his pocket. "Ah!" said the leg to the toothpicks, "just see what our pride has brought us to!"

A LETTER OF DEC. 20, 1621

BY P. S., GRADE 6

DEAR GRETCHEN :

Having promised thee before leaving Holland that I would write to thee concerning the New World in which I now do live (if 't may be called living), I will endeavor to give thee a true description of it. The good ship which bore us to this lonely land was but frailly fashioned, and, as we encountered many gales, mayhap thee canst realize, in some sort, our voyage. On December 20 we landed. What a desolate sight met our eyes ! Never before have I seen so cold and barren a land. Leafless trees, frozen streams, frozen ground, snow, biting frost, and, over all, a dull, leaden sky. Many of the women wept for disappointment and discouragement. But the men bestirred themselves, heaping up the frozen logs in semblance to huts, while our reverend pastor dried the women's tears with his hopeful words of comfort and consolation. A fire was started in each of the cabins, and the hungry, shivering people crowded around them, while food was cooked in rude ovens of red-hot stones.

That, dear Gretchen, was two months ago. Things are different now. The cabins are more complete, and have fireplaces and chimneys. We have greased paper instead of glass window panes. Our furniture consists of a settee, a table, two chairs, three rude beds, a spinning wheel, a warming pan, two pots, and a crane. Those are all our worldly goods ! Mother spins, I cook, and father hunts. My coverlet is a bear skin. As yet we have heard naught of the Indians, for which may God be praised.

•  
WITH APOLOGIES TO PATRICK HENRY

BY I. F., GRADE 7

Five hundred school children bound together in a natural desire for a playground and without one is a disgrace to the standard of the school. Besides, sir, we are not healthy and able to study without one. There surely is a friend who can realize these things and who will help us fight our battles. The strength to study is not for the strong-minded alone ; it is for the healthy and active. Besides, sir, we have no choice. If we thought so little of health as to desire it, it is now too late to give the

project up. There is no retreat but in sickness and death! Our minds are made up; we will run on the fields of New York. We must have it, I repeat it, sir, we must have it.

It is vain, sir, to extenuate the matter. Gentlemen may say there is no use — but there is use. We actually need it. Other schools have one. Why have we not? Is money so sweet as to be kept at the price of sickness and death? Heaven forbid it. I know not what course others may take, but as for me, give me health and strength!

### WHO AM I?

BY J. D. N., GRADE 4

I grow along the edge of woods and beside the roads. There are several members of my family under the same name. We cannot be cultivated, and we oftener are used to decorate the tents of the Gipsies than the homes in the cities. Our blossoms are bright yellow and each stalk has a great bunch. One kind of our family blooms in the Spring and the rest in the Fall. I am the United States' national flower, and nobody that ever saw me growing in quantities along the roadside would ever think any other flower his favorite.

### A FOURTH GRADER'S TOIL

BY B. F., GRADE 4

Inky fingers, blot on nose,  
Weary mind and frozen toes;  
Genius burns from heart to hands,  
As poetic thought expands.  
Long and fast burns midnight oil  
With a poor Fourth Grader's toil.

## BUSINESS FORMS

In addition to the forms of business letters one needs to know also the forms of certain kinds of business papers.

1. Every one may receive a *check* and hopes to be able to draw (that is, write) checks on his own bank account. The blank checks are furnished by the bank where the money is deposited. The one who draws (or makes) the check writes in the date, the sum of money to be paid, the name of the person to whom it is to be paid, and signs his own name at the bottom. A filled-out check looks like this:

No. 1313

FIRST NATIONAL BANK,  
COLUMBUS, OHIO

Jan. 5, 1913.

Pay to *James H. Harrison*, or order, *Three hundred and thirty and  $\frac{80}{100}$*   
*Dollars.*

\$330.30

S. M. THORNTON.

This means that Mr. Thornton is paying the money to Mr. Harrison by an order on the bank to pay it from his deposits there. When Mr. Harrison takes the check to the bank to get the money, he must be known to the clerks to be the man mentioned on the check, and must write his signature across the back of the check.

2. In borrowing or lending money, one of the most common ways of recording the transaction is by a *promissory note*. Here is a common form of such a note, signifying that Mr. Black has borrowed the money for three months from Mr. White.

\$500

KEOKUK, IOWA,  
June 5, 1913.

Three months from date I promise to pay to Paul White the sum of five hundred dollars (\$500), with interest at 6 %, for value received.

PETER BLACK.



When money is borrowed from a bank, the bank furnishes the blank form of a note in which are to be written the date, amount and time of the loan, and the borrower's signature.

3. We must know how to make a receipt for money paid to us.

\$507.50	KEOKUK, IOWA, Sept. 5, 1913.
Received of Peter Black the sum of five hundred and seven and $\frac{50}{100}$ dollars (\$507.50), in full payment of loan with interest.	
PAUL WHITE.	

4. The making out of bills goes on everywhere, even in the humblest villages. A common form of bill is shown here.

JAMES McHUGH & Co. FANCY GROCERS		CHICAGO, ILL. Feb. 1, 1913.	
		Mrs. N. U. Rich, Dr.	
1913 Jan.	2	To 2 bottles Bromo @ 25 ¢	\$ 50
		To 1 dozen Grapefruit @ 15 ¢	1 80
	15	To 1 gallon Olive Oil	3 50
	17	To 2 cans Sardines @ 19 ¢	38
	21	To 5 lbs. Candy @ 75 ¢	3 75
			\$ 9 93

When the bill is paid, the name of the firm is written or stamped on the bill under the words *Received Payment*, or *Paid*.

There are many other forms of checks (including drafts), notes, receipts, and bills. But these are best presented where they belong; namely, in the commercial chapters of the arithmetics. The examples here given represent the common types.

## BOOKS FOR BOYS AND GIRLS IN THE SEVENTH AND EIGHTH GRADES

The following books for boys and girls of the seventh and eighth grades are only a few of many interesting things that could be named, and may be regarded as only a beginning of a good school library. See also the list for pupils of grades four, five, and six in *Everyday English, Book I*.

### MYTHS

Baker's *Stories of Old Greece and Rome*.  
Brown's *In the Days of Giants* (Norse myths).  
Butler's *The Song of Roland*.  
Lanier's *The Boy's King Arthur*.  
Mabie's *Norse Myths*.

### STORIES OF GIRL LIFE

Burnett's *The Secret Garden*.  
Johnston's *The Little Colonel*.  
Larcom's *A New England Girlhood*.  
Martin's *Emmy Lou*.  
Wells's *Patty Fairfield*.  
Wiggins's *Rebecca of Sunnybrook Farm*; *Polly Oliver's Problems*.

### STORIES OF BOY LIFE

Aldrich's *The Story of a Bad Boy*.  
Boyesen's *Boyhood in Norway*.  
Howells's *The Flight of Pony Baker*.  
Hughes's *Tom Brown's School Days at Rugby*.  
Mark Twain's *Tom Sawyer*; *Huckleberry Finn*.  
Trowbridge's *Silver Medal Stories*.  
White's *The Court of Bayville*.

## INDIAN STORIES

Cooper's *Leather Stocking Tales*.

Jackson's *Ramona*.

Parkman's *The Oregon Trail*.

Simms's *The Yemassee*.

White's *The Magic Forest*.

## TRAVEL AND ADVENTURE (TRUE)

Bullen's *The Cruise of the Cachalot*.

Butterworth's *The Story of Magellan*.

Dana's *Two Years before the Mast*.

Hale's *Stories of Adventure*.

Ingersoll's *The Book of the Ocean*.

Jacobs's *The Story of Geographical Discovery*.

Jenks's *The Boy's Book of Explorations*.

Lummis's *Some Strange Corners of Our Country*.

Melville's *Typee*.

Nordhoff's *Whaling and Fishing*.

Schwatka's *The Children of the Cold*.

Stanley's *In Darkest Africa*.

## TRAVEL AND ADVENTURE (FICTITIOUS)

Defoe's *Robinson Crusoe*.

Kipling's *Captains Courageous*.

Russell's *The Two Captains*.

Stevenson's *Treasure Island; Kidnapped*.

Verne's *Twenty Thousand Leagues under the Sea*.

## HISTORICAL TALES

Bulwer-Lytton's *The Last Days of Pompeii; Harold*.

Cooper's *The Pilot; The Last of the Mohicans*.

Dickens's *The Tale of Two Cities*.

Hawthorne's *Grandfather's Chair*.

Kingsley's *Westward Ho!*

Martineau's *Peasant and Prince*.

Pyle's *Men of Iron*.

Scott's *Ivanhoe; Quentin Durward; The Talisman; Woodstock;*

*Kenilworth; Tales of a Grandfather*.

Stockton's *Pirates and Buccaneers of Our Coast*.

## BIOGRAPHIES

Baldwin's *George Washington; Abraham Lincoln*.  
 Comstock's *A Boy of a Thousand Years Ago (King Alfred)*.  
 Franklin's *Autobiography*.  
 Hapgood's *Abraham Lincoln*.  
 Jenks's *Captain John Smith*.  
 Keller's (Helen) *The Story of My Life*.  
 Scudder's *George Washington*.  
 Southey's *Life of Nelson*.  
 Thwaites's *Daniel Boone*.  
 Washington's *Up from Slavery*.

## INVENTION, SCIENCE, ETC.

Baker's *Boy's Book of Inventions*.  
 Baskett and Dittmar's *Amphibians and Reptiles*.  
 Baskett's *Story of the Fishes*.  
 Black's *Photography*.  
 Buckley's *The Fairy Land of Science*.  
 Lukin's *The Young Mechanic*.  
 Mitton's *The Children's Book of Stars*.  
 Proctor's *Other Worlds than Ours*.  
 Woodhull's *Electricity and Its Everyday Uses*.

## STUDIES OF ANIMAL LIFE

Beard's *Curious Homes and Their Tenants*.  
 Burroughs's *Birds and Bees; Squirrels and Other Fur Bearers*.  
 Comstock's *Ways of the Six Footed*.  
 Ingersoll's *Wild Neighbors*.  
 Miller's *First Book of Birds*.

## STORIES ABOUT ANIMALS

Browne's *Rab and His Friends*.  
 Ford's *Horses Nine*.  
 Kipling *Jungle Book; Second Jungle Book*.  
 London's *The Call of the Wild; White Fang*.  
 Long's *Wood Folk Stories*.  
 Sewell's *Black Beauty*.  
 Thompson-Seton's *Wild Animals I have Known*.

## CLASSIC STORIES RETOLD

Butcher, Leaf, and Lang's *The Odyssey*.

Church's *Stories from Homer; from Virgil; from the Greek Tragedians; from Livy* (four volumes).

Crockett's *Red Cap Tales* (Abridgements of Scott's Novels).

Lamb's *Tales from Shakespeare*.

Lang, Leaf, and Myers's *The Iliad*.

Palmer's *The Odyssey*.

Potter's *The Children's Bible*.

## NARRATIVE POEMS

Arnold's (Matthew) *Sohrab and Rustum; The Forsaken Merman*.

Browning's *Hervé Riel; The Pied Piper of Hamelin; How They Brought the Good News from Ghent to Aix*.

Byron's *The Prisoner of Chillon; Mazeppa*.

Campbell's *Lord Ullin's Daughter; Gertrude of Wyoming*.

Cowper's *John Gilpin's Ride*.

Holmes's *Grandmother's Story of Bunker Hill; The One-Hoss Shay*.

Longfellow's; *Hiawatha; Courtship of Miles Standish; Tales of a Wayside Inn*.

Scott's *The Lay of the Last Minstrel; Young Lochinvar*.

Tennyson's *Dora; Enoch Arden; The Lady of Shalott; Lancelot and Elaine; Geraint and Enid*.

Whittier's *Snow-Bound; Maud Muller*.





# INDEX

Names of authors are in small capitals; words and phrases in italics; titles of lessons inclosed in quotation marks. Selections are usually indexed only under authors. The numbers refer to pages.

Abbreviations, 195, 314.

Active voice, 123-141.

Adjectives, 2, 29, 32; attributive and predicate, 37, 122; comparison of, 52, 53, 98-101; equivalent to phrases, 102, 103; as nouns, 104, 105; descriptive and limiting, 97; articles, 97, 105; numerals, 97; demonstratives, 97, 106; indefinites, 97, 106; interrogatives 97, 106; pronominal, 106, 107; review, 107, 108; parsing, 108.

Adjective clauses, 32, 33, 42, 84, 89, 103, 177, 179.

Adverbial clauses, 114, 175, 182.

Adverbial objective, 74, 75, 112, 120.

Adverbs, 2, 29, 38, 111; comparison of, 53, 111; classified, 108, 109; uses of, 110; adverbial objectives, 74, 75, 112; interrogative, 112; conjunctive, 112, 179; prepositions as, 112, 113, 118; phrases and clauses, 113, 114; independent construction, 185.

Agreement, of pronouns with antecedent, 81, 87; of verb with subject, 115-117.

*Ain't*, 138.

"Alice in Wonderland," 190.

Antecedents, 31, 81, 84, 85, 87.

Antonyms, 239.

Apposition, 76.

Articles, 105, 106.

*As*, relative, 86; adverb, 112.

*As if*, 180.

*Be*, conjugation, 132, 133; in progressive forms, 134; in passive voice, 139; subjunctive, 146, 147; copula, 35, 36, 122; infinitive, 158.

"Bells, The," 201, 202.

"Big Trees of California, The," 198.

Bills, 325.

"Books that I have Read," 282, 283.

BROWNING, ROBERT, Incident of the French Camp, 250, 251.

"Building a Skyscraper," 272-274.

"Building Bridges," 278-279.

*But*, relative, 86; conjunction, 40, 173.

BYRON, LORD, Destruction of Sen-nacherib, 307.

*Can*, 149.

Capitals, 5, 6, 30, 58, 195, 314.

Case, defined, 49; nominative, 49; possessive, 49; objective, 49; in nouns and pronouns, 65-78. See *Nominative, Possessive, Objective*.

Cause, clauses of, 182.

Checks 325.

Clauses, 21; dependent and independent (subordinate and principal), 21-23, 84, 171, 174, 175; as adjectives, 32, 33, 42, 84, 103, 177, 179, 222; as nouns, 42, 92, 177, 180, 181; as adverbs, 42, 114, 177, 182, 183, 222; relative, 84, 86, 103, 179; restrictive, 89, 229, 230; explanatory, 89, 229, 230; punctuation, 89, 183, 184; as independent elements, 185; in diagrams, 188, 189; order in sentence, 204, 207, 227, 228; punctuation of, 183, 184, 227, 230, 315. See *Sentences, Sentence Building, Relative, Adjective, Adverbial*, etc.

Cognate objective, 121.

Colon, 315.

Comma, in explanatory clauses, 89; in compound and complex sentences, 183, 184; independent elements, 185; summaries, 228-230, 314-316.

Comparative degree, 52, 99, 111.

Comparison, in adjectives, 52, 53, 98-101; in adverbs, 53, 111.

Complex sentences, 23, 24, 26, 178, 183, 184; punctuation, 183; diagrams, 188; analysis, 26.

Compound sentences, 19, 178, 183, 184; punctuation, 183; diagrams, 188; analysis, 25, 187.

Compound-complex sentences, 24, 25, 26, 189.

Compound words, 62.

Concession, clauses of, 182.

Condition, sentences, 147; clauses, 182.

Conjugation of verbs, 55; regular, 130; irregular, 131, 132; *be* and *have*, 132, 133; progressive and em-



- phatic, 134, 135; passive voice, 143; subjunctive mood, 146, 147.
- Conjunctions, 2, 29, 40, 171; adverbs as, 112, 175; coördinate, 172, 173; subordinate, 172-175; correlative, 173; of several words, 180.
- Contractions, 137, 138, 195.
- Copula, 35, 36, 67, 122, 167; infinitive, 158. See *Be*.
- Correction, marks of, 197.
- Could*, 149, 150.
- "Courtesy in Business," 225, 226.
- Criticism of compositions, 194, 197, 211, 225, 227, 247, 255, 259, 272; symbols for, 197.
- CURTIS, GEORGE WILLIAM, Selection from *Prue and I*, 244-246.
- Dative. See *Indirect Object*, 73.
- Declarative sentences, 5, 6.
- "Deed of Courtesy, A," 227.
- Defective verbs, 149, 151.
- Degree, adverbs of, 109; clauses of, 182. See *Comparison*.
- Demonstrative pronouns, 93, 94, 95, 106; adjectives, 97, 106.
- Dependent clauses. See *Subordinate Clauses*.
- Description, 230-249; defined, 230; rules of, 232, 233, 235, 236; topics for, 232, 249; compositions in, 232, 235, 249, 276. See *Descriptions, Picture Studies*.
- Descriptions: Grandfather's Chair, 230; Pussy White, 231; Irving's Bracebridge Hall, 233; Little Japan, 233, 234; from Mosses from an Old Manse, 236; from *Prue and I*, 244-246; The Great Stone Face, 247-249; from The House of the Seven Gables, 249.
- "Destruction of Sennacherib, The," 307.
- Diagrams of sentences, 186-190.
- DICKENS, CHARLES, The Greedy Waiter, 255-257; Dr. Blimber's School, 310.
- Dictation, 203, 238.
- Different ways of saying things, words, phrases, clauses, 203, 204, 218, 222, 275; changes in order, 204, 207; combining sentences, 214, 215, 227, 274. See *Sentence Building*.
- Distributives, 294.
- Do*, in emphatic verb forms, 134, 135.
- Don't*, 138, for *doesn't*, 209.
- Drama: compositions in, 261, 287; Julius Cæsar, 284-287.
- Double negatives, 195.
- Elliptical, sentences, 12-14; clauses, 88, 175.
- Emphatic forms of verb, 134, 135, 168.
- Enunciation, 192, 209.
- Exclamation mark, 6, 314.
- Exclamatory sentences, 6, 7.
- Explanation, 266-279; rules of, 266; topics for, 207, 270, 271, 283, 301; compositions in, 207, 267, 270, 271, 272, 280, 283, 301. See *Expositions*.
- Explanatory clause, 89, 229, 230.
- Expletives, 11, 12, 82, 83.
- Expositions: Our Forests, 205, 206; Ocean Traffic, 240, 241; How Wild Creatures Build, 262-265; The Frame-work of a House, 268-270; Building a Skyscraper, 272-274; Building Bridges, 278, 279; Sanitation, 299-301. See *Explanation and Games*.
- "Framework of a House, The," 268-270.
- Function, defined, 41, 123.
- Future perfect tense, 129.
- Future tense, 54, 55, 123, 128, 168; in conjugations, active voice, 130-135; in conjugations, passive voice, 142, 143; *shall* and *will*, 150-152.
- Games, explanations of, 267.
- Gender, 2, 44, 48, 77.
- Genitive. See *Possessive*.
- Gerund. See *Infinitive in -ing*.
- Grammar, defined, 1; an aid in thought and expression, 2, 57, 58, 192, 317; a help in reading, 242, 243, 252; as studied by Lincoln, 316, 317; common errors in, 209, 277, 278.
- Grammatical terms, 57, 58.
- Hadn't ought* for *ought not*, 209.
- Have*, in perfect tenses, 129; conjugation, 133.
- HAWTHORNE, NATHANIEL, Grandfather's Chair, 230; House of Seven Gables, 249; Mosses from an Old Manse, 236; The Great Stone Face, 247.
- HEARN, LAFCADIO, Glimpses of Unfamiliar Japan, 233, 234.
- "How Lincoln Studied Grammar," 316, 317.
- "How Wild Creatures Build," 262, 265.
- Hyphen, 315.

- Idiom, 277, 293-295.  
 Imperative mood, 145, 153, 168.  
 Imperative sentences, 6, 7.  
 Invitations, 303-305.  
*In for into*, 208.  
 Indefinite pronouns, 94, 95, 106; adjectives, 97, 106.  
 Indention, 195, 200. See *Paragraphs*.  
 Independent clauses. See *Principal Clauses*.  
 Independent construction, 68.  
 Independent elements, 184, 185, 189, 293.  
 Indicative mood, 145, 146, 149, 168.  
 Indirect questions, 92.  
 Infinitives, defined, 154, 168; the sign of, 155; tense and voice in, 155, 156; used as noun, adjective, or adverb, 157; subject of, 158; with predicate noun, 158; in *ing*, 163, 293, 294.  
 Inflection, 2; examples, of 44; review of, 55, 56.  
 "In Old Virginia," 211-213.  
 Intensives, 83.  
 Interjections, 2, 29, 40, 176, 185.  
 Interrogative pronouns, 91, 92, 95, 106; adjectives, 97, 106.  
 Interrogative sentences, 5, 6.  
 Intransitive verbs, 34, 35, 117-120, 167.  
 Irregular verbs, 54, 55, 126, 127, 131-133, 164, 168; list of, 165, 166.  
 IRVING, WASHINGTON, Selection, 233.  
*It*, expletive, 11, 82, 83; impersonal, 83.  
 "Julius Cæsar," The Ghost Scene, 284-287.  
 KIPLING, RUDYARD, *Jungle Book*, 243.  
 Language, the spoken, 191-193.  
*Lay*, 196, 208.  
*Learn for teach*, 208.  
*Leave for let*, 208.  
 Letters, informal, 223, 303, 304; topics for, 223, 226, 276, 289; exercises in, 223, 247, 276, 290, 305, 312; models, 224, 225, 226, 303, 304; planning of, 289; formal, 302-304.  
*Lie*, 196, 208.  
 "Little Japan," 233-235.  
 LONGFELLOW, H. W., *The Snowflakes*, 203.  
 LOTI, PIERRE, *Lives of Two Cats*, 231.  
*Love for like*, 208.  
 Manner, adverbs of, 108; clauses of, 182.  
*May*, 149.  
 McMASTER'S HISTORY, Selection, 218-221.  
 "Memorizing Poetry," 296.  
*Might*, 149, 151.  
 Modifiers, 14-17. See *Adjectives, Adverbs, Phrases, and Clauses*.  
 Mood, 145-153, 168.  
*Must*, 149, 151.  
 Narrative, rules of, 253, 254; collaboration in, 258; told by conversation, 197; paragraphs in, 197, 258; topics for, 258, 259; compositions in, 193, 197, 211, 247, 253, 257-259, 261. See *Unfinished Stories*.  
 Narratives: A Deed of Courtesy, 227; The Greedy Waiter, 256, 257; Narrative poems: The Priest and the Mulberry Tree, 237; Incident of the French Camp, 250, 251; Young Lochinvar, 259; The Destruction of Sennacherib, 307.  
 Nominative case, 49, 51, 65-68; subject of a verb, 66; predicate nominative, 67; absolute, 68; appositives, 76, 77.  
 Notes, 325.  
 Nouns, 2, 28, 29, 58-78; common and proper, 30, 58; predicate, 37, 67, 122, 167; as adjectives, 41; as adverbs, 75, 112; collective, 58; abstract, 59; number in, 45, 47, 59-62; gender in, 48, 49, 62, 63; case in, 49, 50, 65-77; person in, 63-65; appositives, 76; parsing, 78; review, 77, 78.  
 Number, 2, 44; in nouns and pronouns, 45-47, 59-62; in verbs, 45-47, 115-117, 195, 280, 281; review of nouns, 77.  
 Object of a transitive verb, 34, 117-120, 167.  
 Objective case, object of transitive verb, 34, 35, 49, 51, 70; object of a preposition, 39, 49, 51, 71, 72; indirect object, 73; adverbial, 74, 75; appositives, 76, 77; review, 75, 76; retained after a passive verb, 144; subject of infinitive, 158.  
 Objective complement, 34.  
 "O Captain! My Captain!" 215, 216.  
 "Ocean Traffic," 240, 241.  
 "Old New England," 218-221.  
 "Our Forests," 205-207.  
*Ought*, 151.

- Paragraphs, 195, 197, 200, 201, 221, 258, 313; single, 221, 258, 271; analysis of, 200, 201, 207, 221, 258, 271.
- Parsing, of nouns, 78; of personal pronouns, 82; of relative pronouns, 87, 88; of demonstrative pronouns, 93, 94; of pronouns, 96; of adjectives, 108; of verbs, 167.
- Participle, defined, 159, 168; present, 159, 163; past, 160, 161; perfect, 161, 162; passive, 162.
- Parts of speech, 2, 28, 29, 57. See *Nouns, Pronouns, Verbs*, etc.
- Passive voice, 139-144, 168; in infinitive, 155, 156; in participles, 162.
- Past perfect tense, 129.
- Past tense, 54, 55, 123, 167; in regular verbs, 125; in irregular verbs, 126, 127; in conjugations, active voice, 130-135; in conjugations, passive voice, 142, 143; in participles, 160, 161.
- PEACOCK, T. L., *The Priest and the Mulberry Tree*, 237.
- Perfect tenses, 129, 168; in conjugations, active voice, 130-135; in conjugations, passive voice, 142, 143; in infinitive, 155, 156; in participle, 161, 162.
- Period, 5, 314.
- Person, 44, 45; in pronouns, 47, 63-65; in verbs, 47, 115-117; in nouns, 63, 65, 78.
- Personal pronouns, 47, 63-65, 79-83; inflection, 50, 51; antecedents, 51, 81, 82; gender, 62, 63; case in, 65-77; properties of, 79, 80; parsing, 81, 82, 96; compound personals, 83; review of, 95.
- Phrases, 20, 177; as nouns, 30, 177, 181; as adjectives, 32, 42, 102, 103, 180, 203, 218; 222; as adverbs, 39, 42, 113, 218, 222; prepositional, 40, 169, 170, 177; infinitive, 177; participial, 177; as independent elements, 185; order in the sentence, 204, 207, 227, 238. See *Sentence Building*.
- Picture Studies, 208, 235, 276.
- Place, adverbs of, 108; clauses of, 182.
- Planning a composition, 194, 195, 199, 207, 213, 241; a letter, 289.
- POE, EDGAR ALLAN, *The Bells*, 201.
- Poems: *The Bells*, 201, 202; *Snowflakes*, 203; *O Captain, My Captain*, 215; *The Priest and the Mulberry Tree*, 237; *Travel*, 246; *Incident of the French Camp*, 250, 251; *Young Lochinvar*, 259, 260, *Julius Cæsar*, 284-287; *Ariel's Song*, 296; *The Destruction of Sennacherib*, 307.
- Positive degree, 52, 99. See *Comparison*.
- Possessive case, 49, 51, 68-70, 195, 204.
- Potential verb-groups, 149-152, 168.
- Predicate, 8-11; simple predicate and modifiers, 15, 16; compound, 17, 18; complete, 16.
- Predicate adjective, 37, 122.
- Predicate complement, 35.
- Predicate noun, 37, 67, 122, 167; after infinitive, 158.
- Prepositions, 2, 29, 39, 169, 170, 177; a part of the verb, 112, 118, 170; of several words, 180; adverbs as, 112, 113, 118.
- Present tense, 54, 55, 123; in conjugations of active voice, 130-135; in passive voice, 142, 143; in infinitives, 155; in participles, 159; used for future, 135, 294; used for the past, 295.
- Principal clauses, 21-23, 84.
- Principal parts of verbs, 164-166, 168.
- Progressive forms of verb, 134, 135, 168.
- Pronouns, 2, 28, 31; antecedents, 31, 81, 82; number in, 45, 47; personal, 47, 48, 50, 51; gender in, 49, 62; case in, 49-51, 65-77; properties of, 79, 80; relative, 83-90; interrogative, 91, 92; demonstrative, 93, 94; indefinite, 94; review of, 94, 97; parsing, 82, 87, 88, 93, 96.
- Pronunciation, 192, 202, 277.
- Punctuation, 5, 6, 89, 183, 184, 195; the comma, 228-230; summary, 314-316. See *Comma, Period*, etc.
- "Pyramids of Egypt," 291, 292.
- Question marks, 5, 195, 314.
- Quotation marks, 195, 197, 238, 316.
- Receipts, 325.
- Reflexives, 83.
- Regular verbs, 54, 55, 125, 130, 164.
- Relative clauses, 84, 86, 103, 179; restrictive and explanatory, 89.
- Relative pronouns, defined and classified, 83-86; gender, 87; case, 87; antecedents, 87; parsing, 87-89; in restrictive and explanatory clauses, 95. Compound, 90; review, 90, 91, 95; omission of, 88.

- Restrictive clause, 89.  
 Retained objective, 144.  
 Reviews: of sentences, 27; sentences and parts of speech, 42, 43; sentence structure, parts of speech, inflection, 55, 56; of the objective case, 75, 76; of nouns, 77, 78; of relative pronouns, 90, 91; of pronouns, 94-97; of adjectives, 107-108; of verbs, 138, 167, 168; of sentence analysis, 186; of usage, 195; of common mistakes, 209; of the comma, 228, 229; of the study of composition, 312; of planning, paragraphing, sentences, and words, 313, 314; of capitals and punctuation, 314-316.  
 Rhyme, 305, 306.  
 Rhythm, 297, 298, 309, 310.  
 Robinson Crusoe, 254.  
 "Romance of Travel," 244-246.  
 "Sanitation," 299-301.  
 Scansion, 298.  
 "School Paper," 310, 311.  
 SCOTT, WALTER, Young Lochinvar, 259-261.  
 Semicolon, 183, 184, 315, 316.  
 Sentences, 1, 3; and non-sentences, 4; kinds of, 5-7; punctuation of, 5, 6, 183; inverted order of, 10; elliptical, 12-14; simple, 18; compound, 19; complex, 23, 24, 178, 183, 184, 293; compound-complex, 24, 25; diagrams, 186-190; order in, 204, 207, 227, 228, 313; unity, 186-190, 213, 214, 313. See *Sentence Analysis*, *Sentence Building*, *Compound Sentences*, etc.  
 Sentence analysis, 8, 9, 16, 17, 25, 26, 66, 91, 186-190; in reading, 242-244, 252.  
 Sentence building, supplying subject and predicate, 9; changing order, 11, 12, 207; filling ellipses, 14; changing number, 46, 47, 61, 280, 281; supplying words, 50, 80, 85, 152, 174, 280, 281; changing tense, 124, 125, 126, 127; changing voice, 140, 141; changing words, phrases, and clauses, 103, 180, 218, 222, 275; compound, 178, 179, 183, 184; complex, 24, 25, 179, 183, 184, 214, 215, 293; condensing, 175, 291; amplifying, 290; combining several into one, 178, 179, 184, 214, 215, 227, 228, 274; topics for, 208, 235, 293; review exercises, 27, 33, 55, 56, 274, 275.  
 Sequence of tenses, 136.  
 Set, 196.  
 SHAKESPEARE, WILLIAM, Julius Cæsar, 284-287; Ariel's Song, 296.  
 Shall, 54, 55, 128; in conjugations, 130-133; in contractions, 137; in passive, 142, 143; uses distinguished, 150, 151, 152.  
 Should, 149-152.  
 Sit, 196.  
 Slang, 277.  
 STEVENSON, R. L., Travel, 246.  
 STOCKTON, FRANK, Selections, 209-211.  
 Stories. See *Narratives*, *Unfinished Stories*.  
 Strong verbs. See *Irregular*.  
 Subject, 8-11; simple subject and modifiers, 14, 15; compound, 17, 18; agreement of verb with, 115-117; of infinitive, 158.  
 Subjunctive mood, 145, 168; inflections for, 146, 147; uses of, 147, 148; former uses, 148, 150.  
 Subordinate clauses, 21-23, 171, 174, 175; relative, 84, 86, 89. See *Clauses*.  
 Substantive phrases and clauses, 180, 181. See *Clauses*.  
 Superlative degree, 52, 99. See *Comparison*.  
 Synonyms, 238, 239, 288, 302.  
 Syntax, 3.  
 Telegrams, 291.  
 Tense, 45, 54, 123-152; simple inflection, 55; in regular verbs, 125; in irregular verbs, 126, 127; conjugations, 130-133; progressive and emphatic, 134, 135; sequence of, 136, 137; in passive voice, 142, 143; in subjunctive, 146, 147; in potential verb-groups, 149, 152; in imperatives, 153; in infinitive, 155, 156; in participles, 159-162. See *Present*, *Past*, *Perfect*, and *Future*.  
 That, 31, 84, 87, 91, 93.  
 The, in comparison, 295. See *Article*.  
*Themselves* for *themselves*, 208.  
 TENNYSON, ALFRED, Selections from, 297, 306.  
 Transitive verbs, 34, 117-120, 167.  
 There, expletive, 11, 112.  
 These, 93.  
 This, 93.  
 Those, 93.  
 Time, adverbs of, 108; clauses of, 182.  
 Topics, for compositions, 194, 207, 208, 213, 221, 223, 227, 232, 241.  
 Treasure Island, 254.

- Unfinished Stories, Phaethon, 196, 197;  
 Selection from Stockton, 209-211;  
 Selections, 252.  
 Usage, rules of, 195.
- Verbals, 163, 168. See *Infinitive* and *Participle*.
- Verbs, 2, 29, 33-37, 115-168; transitive, 34, 117-120; intransitive, 34, 117-120; copula, 35, 36, 122; number in, 45-47, 115-117, 280, 281; person in, 48, 115-117; tense in, 54, 55, 123-138; mood in, 145-153; conjugation of, 130-147; emphatic and progressive, 134, 135; regular and irregular, 125-127, 130-133; principal parts, 164-166; with adverbial nouns, 120, 121; with cognate objective, 121; contracted forms of, 137, 138; infinitives and participles, 154-164; parsing, 167; reviews, 138, 167, 168.
- Verb-groups, 33, 116, 128, 129, 149-152, 167.
- Voice, 139, 144, 168.  
 Weak verbs. See *regular*.  
*What*, 31, 84, 85, 87, 91.  
*Which*, 31, 84, 87, 91.
- WHITMAN, WALT, "O Captain! My Captain!" 215, 216.
- WHITTIER, J. G., *Snow-Bound*, 242.
- Who*, 31, 84, 87, 91.
- Will*, 54, 55, 128; in conjugations, 130-133; in contractions, 137; in passive, 142, 143; uses distinguished, 150, 151, 152.
- Words, in the sentence, 2; in phrases, 20; as different parts of speech, 176, 177; interchanged with phrases or clauses, 39, 42, 180, 203, 218, 222, 275; definiteness in, 233, 236; choice of, 283; formal and informal, 288; poetic diction, 262; correct usage, 277, 278. See *Synonyms*, *Idioms*, *Figures of Speech*.
- Would*, 149-152.
- Yonder*, 93.





# APPENDIX

## GRADE 7

### CORRECTIVE EXERCISES

If you wish to acquire habits of correct speech, you must :

1. Do it yourself; you must guard your speech, and try to apply *at all times* what you have been taught.

2. Cultivate a critical yet courteous attitude towards the language of others; that is, you should note keenly what you hear, and, in school, at least, help each other by criticising. Such errors as have been criticised in former years must not be allowed to recur; your enunciation must be clear, your grammar correct; and you must get rid of the awkward practice of beginning sentences with such words as *now, why, say, listen*. Practice yourselves in such matters as the following: the pronunciation of *attacked*, the use of *he doesn't* (not *don't*), *well* (not *good*) as an adverb, the correct use of *shall* and *will*, the distinctions between *fewer* and *less*, *farther* and *further*, *between* and *among*, etc.

Exercises like the following, in which you choose the correct form in parenthesis, may be employed, and added to, until the use of the right form becomes a matter of habit :

1. Of (whom, who) are you speaking? 2. (Whom, Who) do you mean? 3. To (whom, who) did he give it? 4. He gave it to (him and me, him and I). 5. Between (you and me, you and I), I think he will fail. 6. She (doesn't, don't) seem afraid. 7. They are playing (well, good) to-day. 8. They sing (beautifully, beautiful). 9. The garden looks (beautiful, beautifully) to-day. 10. We saw him yesterday. He (let, left) us believe he would help us. He (said, says) : "You boys are all right." 11. There are (fewer, less) people here than yesterday. 12. (Should, Would) I be blamed if I did this? 13. (Shall, Will) you go to-morrow? 14. I think I (shall, will) be



too busy. 15. They walked (farther, further). 16. He says he will consider the matter (further, farther). 17. This lies (between, among) us two. 18. (Among, Between) them all there was none to volunteer. 19. He and (myself, I) are going to see it through. 20. Every one must carry (his, their) own load. 21. No one can be sure of (his, their) courage in sudden danger. 22. Do not call me (unless, without) you need me. 23. A crowd of men (was, were) waiting at the station.

Insert the word *only* in one of the blank places in each of these sentences :

1. I — want — a drink of water. 2. He — came — to help us, not to find fault.

For further drill on the misplaced modifier, use other sentences similar in kind to those on p. 207. Pupils may detect such blunders in each other's work.

### FORMAL TALKS

In many of the lessons in this book, suggestions have been made about presenting or explaining something to your classmates. Such talks require as preparation the getting of the necessary information and ideas, and the arrangement of what you have to say in a clear and orderly manner. The more experience you have in this very useful activity, the easier it will be. With a little thought on your part it can be made a pleasure both to you and to your hearers. But your subject must be worth while, your own interest in it real, and your ideas worth listening to. Try to express your ideas on some of the following subjects :

1. The growing of corn, or some other useful plant. 2. Preparing for examinations. 3. Obeying the city ordinances. 4. My visit to the city. 5. My visit to the country. 6. The beginnings of the World War. 7. The ending of the World War. 8. How we were drawn into the war. 9. What we did to help win the war. 10. How our taxes are spent. 11. A presidential election. 12. A policeman's

duties. 13. Powers of the Board of Health. 14. My choice of a profession, or trade, or business. 15. Reasons for using good English. 16. What the immigrant expects to find here. 17. What the immigrant has to learn. 18. How snow helps the farmer and the gardener. 19. Keeping the city streets clean. 20. The most interesting place I ever visited.

On how many of these twenty topics could you think of something worth saying? Select one, think it over, jot down your ideas on it, and after thinking just what you can say, try to make it clear and interesting to your classmates. Let them tell you frankly whether or not you have succeeded. Such criticism will be good both for them and for you.

### ON DEBATING

As we do not think alike on all subjects, we naturally like to talk things over and give the reasons why we think as we do. When we state our opposite beliefs, and the reasons for them, in a formal and organized way, we are debating, and such interchange and conflict of ideas is a very necessary thing in a democracy.

Skill in debate requires much knowledge and much training, but the beginnings of such skill may be learned even in school days. There are some things that young debaters should keep in mind :

1. Do not argue for the mere sake of argument. Such arguing is useless and tiresome. In a dispute, try to get the other person's point of view. He may be right, and you may be wrong.

2. It is more important to get the truth than to win a dispute. Do not resort to tricks or to quibbling. Be sportsmanlike. "Fair play is a jewel" in this just as it is in athletic contests.

3. Distinguish between facts and prejudices. Make sure whether you *know* a thing, or only *think* it.

4. Play the game not only fairly, but with courtesy. Do not abuse or ridicule your opponent. Always address the chairman of the meeting. Do not interrupt except on permission.

5. Do not waste time in long introductions. Proceed at once to state what things you know, and the reasons why you think they help to prove your point.

6. Debate only such topics as are clear and simple to you. Leave knottier problems for older and wiser heads. In choosing subjects for debate, look about the school, the town in which you live, in the daily news.

In the following questions, see whether there may be two sides; that is, whether they are debatable:

1. Is a one-session school day better than a two-session day?
2. Should the rules of football be modified?
3. Should gate-money be charged for school contests?
4. Is your street-cleaning department doing its duty?
5. Should one read only what he most likes to read?
6. Is it better to be an independent voter or to belong to a political party?

#### ON USING REFERENCE BOOKS AND LIBRARIES

Dr. Samuel Johnson, one of England's wisest and most learned men, once said: "Knowledge is of two kinds: you either know a thing or you know where to find out about it." There are so many things worth knowing, that no one can hope to learn them all, or even to remember all that he has once learned. But we may usually find out what we wish to know, if we have access to books and know how to use them.

First, we must use dictionaries. This is easy to learn. All the words are arranged in alphabetical order. When we have found the word, we see that there are several things which the dictionary gives us: its spelling, its pronunciation (indicated by diacritical marks), the part of speech it is (*n.* for noun, *v.* for verb, *adj.* for adjective, and so on), its meaning, or meanings (if there are several), and often the word it is derived from (as, for example, *good bye*, shortened from the English *God be with you*; or *predict*, from the Latin words, *præ*, before, and *dicere*, to say). The big dictionaries almost always give these

derivations, and often add, also, a sentence from English literature in which the word is used. A careful student will notice all these things. If he does, he may feel when he lays the dictionary aside that he really knows the word he has looked up.

If you find the histories of words interesting, here is a group of common words that you might look for in the big dictionary : shop, villain, peach, silly, sugar, squash, algebra, juggler, hideous, tide. Each of these words has had a strange history, familiar as they are to all of us. The dictionary is, indeed, a very interesting book ; though its principal use is, of course, to give us the spelling, the pronunciation, and the exact meaning of words that we do not know well enough.

Encyclopedias, or cyclopedias, are also reference books. Instead of giving words, they give information about history, science, literature, indeed all branches of knowledge. They are sometimes in one volume, but oftener in a number of volumes. The topics are arranged alphabetically. Suppose, for example, you wished to know about our war with Spain. You would find it mentioned either in the article on Spain or in that on the United States, or in both.

There are also biographical dictionaries, giving only the lives of famous men ; geographical dictionaries (called gazetteers) giving places, rivers, mountains, and so on ; historical dictionaries ; lists of living people who are well known, such as *Who's Who in America*. All such books are arranged alphabetically. •

Other books of knowledge, however, are arranged by topics, such as histories, books on science, discussions of public questions, and school textbooks. When you wish to find anything in a book of this sort, you use the Table of Contents at the beginning, or the Index at the end. In this book try looking up the following things : Clauses, Infinitives, Julius Caesar, Dickens, Telegrams, Business Letters.

When you go to the public library you have another way of looking for things. Suppose you want a book, let us say

on trees. Look up the word "trees" or "forests" or "orchards" in the card catalogue (which is arranged alphabetically). If you find the book you want, write the name of the author, the title, and the *library number*, and your own name, on one of the little slips provided for the purpose, and hand the slip in at the loan desk. If you don't find what you want, ask the help of an attendant in the library. If you wish to get Cooper's *The Last of the Mohicans*, look in the card catalogue for the name either of the author or of the book. When you find it, fill out the call slip, as it is called, with the number and the name of the book, and sign your own name.

Handle books with respect and with care. Do not tear them, soil them, or make "dog's-ears" by rolling up the corners of the pages. Never make a mark in a book belonging to the public or the school library. It is not only an unfair thing to do, but it is, in fact, forbidden by law. Do not mark the books furnished you by the school; they, also, are public property. In your own books, you may occasionally wish to mark something. Do not do this often; and when you do, make a very light mark with a lead pencil, so that it can be easily erased.

SELECTIONS TO BE COMMITTED TO MEMORY

PRESCRIBED FOR THE

SEVENTH AND EIGHTH GRADES

BY THE

NEW YORK STATE DEPARTMENT OF EDUCATION







## ACKNOWLEDGMENTS

Thanks and acknowledgments are due to the following authors and publishers who have kindly granted permission for the use of copyrighted material: to E. P. Dutton and Company for the use of "The Spires of Oxford" by Winifred M. Letts; to the author, Henry van Dyke, and to the publishers, Charles Scribner's Sons, for "The Name of France"; to George H. Doran Company for "Trees" by Joyce Kilmer; to Doubleday, Page and Company for "Recessional" by Rudyard Kipling; and to Charles Scribner's Sons for "Requiem" by Robert Louis Stevenson.

## SEVENTH GRADE

### THE SPIRES OF OXFORD

I saw the spires of Oxford  
As I was passing by,  
The gray spires of Oxford  
Against the pearl-gray sky.  
My heart was with the Oxford men  
Who went abroad to die.

The years go fast in Oxford,  
The golden years and gay,  
The hoary colleges look down  
On careless boys at play,  
But when the bugles sounded war  
They put their games away.

They left the peaceful river,  
The cricket-field, the quad,  
The shaven lawns of Oxford,  
To seek a bloody sod —  
They gave their merry youth away  
For country and for God.

God rest you, happy gentlemen,  
Who laid your good lives down,  
Who took the khaki and the gun  
Instead of cap and gown.  
God bring you to a fairer place  
Than even Oxford town.

— WINIFRED M. LETTS.

### THE NAME OF FRANCE<sup>1</sup>

Give us a name to fill the mind  
With the shining thoughts that lead mankind,  
The glory of learning, the joy of art, —  
A name that tells of a splendid part

<sup>1</sup> From "The Red Flower," by Henry van Dyke; copyright, 1916, 1917, by Charles Scribner's Sons. By permission of the publishers.

## Everyday English

In the long, long toil and the strenuous fight  
Of the human race to win its way  
From the feudal darkness into the day  
Of Freedom, Brotherhood, Equal Right, —  
A name like a star, a name of light.

I give you France !

Give us a name to stir the blood  
With a warmer glow and a swifter flood, —  
At the touch of a courage that knows not fear, —  
A name like the sound of a trumpet, clear,  
And silver-sweet, and iron-strong,  
That calls three million men to their feet,  
Ready to march, and steady to meet  
The foes who threaten that name with wrong, —  
A name that rings like a battle-song.

I give you France !

Give us a name to move the heart  
With the strength that noble griefs impart,  
A name that speaks of the blood outpoured  
To save mankind from the sway of the sword, —  
A name that calls on the world to share  
In the burden of sacrificial strife  
Where the cause at stake is the world's free life  
And the rule of the people everywhere, —  
A name like a vow, a name like a prayer.

I give you France !

— HENRY VAN DYKE.

## SIR GALAHAD

My good blade carves the casques of men,  
My tough lance thrusteth sure,  
My strength is as the strength of ten,  
Because my heart is pure.  
The shattering trumpet shrilleth high,  
The hard brands shiver on the steel,  
The splinter'd spear-shafts crack and fly,  
The horse and rider reel :

They reel, they roll in clanging lists,  
And when the tide of combat stands,  
Perfume and flowers fall in showers,  
That lightly rain from ladies' hands.

How sweet are looks that ladies bend  
On whom their favours fall !  
For them I battle till the end,  
To save from shame and thrall :  
But all my heart is drawn above,  
My knees are bow'd in crypt and shrine ;  
I never felt the kiss of love,  
Nor maiden's hand in mine.  
More bounteous aspects on me beam,  
Me mightier transports move and thrill ;  
So keep I fair thro' faith and prayer  
A virgin heart in work and will.

When down the stormy crescent goes,  
A light before me swims,  
Between dark stems the forest glows,  
I hear a noise of hymns :  
Then by some secret shrine I ride ;  
I hear a voice but none are there ;  
The stalls are void, the doors are wide,  
The tapers burning fair,  
Fair gleams the snowy altar-cloth,  
The silver vessels sparkle clean,  
The shrill bell rings, the censer swings,  
And solemn chaunts resound between.

Sometimes on lonely mountain-meres  
I find a magic bark ;  
I leap on board : no helmsman steers :  
I float till all is dark.  
A gentle sound, an awful light !  
Three angels bear the holy Grail :  
With folded feet, in stoles of white,  
On sleeping wings they sail.

## Everyday English

Ah, blessed vision ! blood of God !  
My spirit beats her mortal bars,  
As down dark tides the glory slides,  
And star-like mingles with the stars.

When on my goodly charger borne  
Thro' dreaming towns I go,  
The cock crows ere the Christinas morn,  
The streets are dumb with snow.  
The tempest crackles on the leads,  
And ringing, springs from brand and mail ;  
But o'er the dark a glory spreads,  
And gilds the driving hail.  
I leave the plain, I climb the height ;  
No branchy thicket shelter yields ;  
But blessed forms in whistling storms  
Fly o'er waste fens and windy fields.

A maiden knight, to me is given  
Such hope, I know not fear ;  
I yearn to breathe the airs of heaven  
That often meet me here.  
I muse on joy that will not cease,  
Pure spaces clothed in living beams,  
Pure lilies of eternal peace,  
Whose odours haunt my dreams ;  
And stricken by an angel's hand,  
This mortal armour that I wear,  
This weight and size, this heart and eyes,  
Are touch'd, are turn'd to finest air.

And clouds are broken in the sky,  
And thro' the mountain-walls  
A rolling organ-harmony  
Swells up, and shakes and falls.  
Then move the trees, the copses nod,  
Wings flutter, voices hover clear ;  
" O just and faithful knight of God !  
Ride on ! the prize is near."

So pass I hostel, hall, and grange ;  
By bridge and ford, by park and pale,  
All-arm'd I ride, whate'er betide,  
Until I find the holy Grail.

— ALFRED TENNYSON.

## EIGHTH GRADE

### TO HELEN

Helen, thy beauty is to me  
Like those Niccan barks of yore,  
That gently, o'er a perfumed sea,  
The weary, way-worn wanderer bore  
To his own native shore.

On desperate seas long wont to roam,  
Thy hyacinth hair, thy classic face,  
Thy Naiad airs have brought me home  
To the glory that was Greece,  
And the grandeur that was Rome.

Lo! in your brilliant window-niche  
How statue-like I see thee stand,  
The agate lamp within thy hand!  
Ah, Psyche, from the regions which  
Are Holy-Land!

— EDGAR ALLAN POE.

### THE BUGLE SONG

The splendour falls on castle walls  
And snowy summits old in story :  
The long light shakes across the lakes,  
And the wild cataract leaps in glory.  
Blow, bugle, blow, set the wild echoes flying,  
Blow, bugle ; answer, echoes, dying, dying, dying.

O hark, O hear ! how thin and clear,  
And thinner, clearer, farther going!  
O sweet and far from cliff and scar  
The horns of Elfland faintly blowing!  
Blow, let us hear the purple glens replying :  
Blow, bugle ; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,  
They faint on hill or field or river :  
Our echoes roll from soul to soul,  
And grow for ever and for ever.  
Blow, bugle, blow, set the wild echoes flying,  
And answer, echoes, answer, dying, dying, dying.

—ALFRED TENNYSON.

### TO A WATERFOWL

Whither, midst falling dew,  
While glow the heavens with the last steps of day,  
Far, through their rosy depths, dost thou pursue  
Thy solitary way?

Vainly the fowler's eye  
Might mark thy distant flight to do thee wrong,  
As, darkly seen against the crimson sky,  
Thy figure floats along.

Seek'st thou the plashy brink  
Of weedy lake, or marge of river wide,  
Or where the rocking billows rise and sink  
On the chafed ocean-side?

There is a Power whose care  
Teaches thy way along that pathless coast —  
The desert and illimitable air —  
Lone wandering, but not lost.

All day thy wings have fanned  
At that far height, the cold, thin atmosphere,  
Yet stoop not, weary, to the welcome land,  
Though the dark night is near.

And soon that toil shall end ;  
Soon shalt thou find a summer home, and rest,  
And scream among thy fellows ; reeds shall bend  
Soon, o'er thy sheltered nest.



## Everyday English

Thou'rt gone, the abyss of heaven  
Hath swallowed up thy form ; yet, on my heart  
Deeply has sunk the lesson thou hast given,  
And shall not soon depart.

He who, from zone to zone,  
Guides through the boundless sky thy certain flight,  
In the long way that I must tread alone,  
Will lead my steps aright.

— WILLIAM CULLEN BRYANT.

### TREES

I think that I shall never see  
A poem lovely as a tree.

A tree whose hungry mouth is prest  
Against the earth's sweet flowing breast ;

A tree that looks at God all day,  
And lifts her leafy arms to pray ;

A tree that may in summer wear  
A nest of robins in her hair ;

Upon whose bosom snow has lain ;  
Who intimately lives with rain.

Poems are made by fools like me,  
But only God can make a tree.

— JOYCE KILMER.

### RECESSIONAL

God of our fathers, known of old —  
Lord of our far-flung battle line —  
Beneath Whose awful Hand we hold  
Dominion over palm and pine —  
Lord God of Hosts, be with us yet,  
Lest we forget — lest we forget !

The tumult and the shouting dies —

The captains and the kings depart —

Still stands Thine ancient sacrifice,

An humble and a contrite heart,

Lord God of Hosts, be with us yet,

Lest we forget — lest we forget !

Far-called, our navies melt away, —

On dune and headland sinks the fire —

Lo, all our pomp of yesterday

Is one with Nineveh and Tyre !

Judge of the Nations, spare us yet,

Lest we forget — lest we forget !

If, drunk with sight of power, we loose

Wild tongues that have not Thee in awe —

Such boasting as the Gentiles use,

Or lesser breeds without the law —

Lord God of Hosts, be with us yet,

Lest we forget — lest we forget !

For heathen heart that puts her trust

In reeking tube and iron shard —

All valiant dust that builds on 'dust,

And guarding, calls not Thee to guard,

For frantic boast and foolish word,

Thy mercy on Thy people, Lord ! — Amen.

— RUDYARD KIPLING.

### REQUIEM

Under the wide and starry sky,

Dig the grave and let me lie.

Glad did I live and gladly die,

And I laid me down with a will.

This be the verse you grave for me :

Here he lies where he longed to be ;

Home is the sailor, home from the sea,

And the hunter home from the hill.

— ROBERT LOUIS STEVENSON.

## LIST OF SELECTIONS

## SEVENTH GRADE

The Spires of Oxford, by Winifred M. Letts . . . . .	345
The Name of France, by Henry van Dyke . . . . .	345
Sir Galahad, by Alfred Tennyson . . . . .	346

## EIGHTH GRADE

To Helen, by Edgar Allan Poe . . . . .	350
The Bugle Song, by Alfred Tennyson . . . . .	350
To a Waterfowl, by William Cullen Bryant . . . . .	351
Trees, by Joyce Kilmer . . . . .	352
Recessional, by Rudyard Kipling . . . . .	352
Requiem, by Robert Louis Stevenson . . . . .	353

The following poems prescribed by the New York State Department of Education for the Eighth Grade are included in the body of the text :

Incident of the French Camp, by Robert Browning . . . . .	250
O Captain! My Captain! by Walt Whitman . . . . .	215

Helps to Study accompanying the following poems are to be found in *Everyday Classics*, by Baker and Thorndike, The Macmillan Company, 1919 :

## SEVENTH GRADE

Sir Galahad . . . . .	Sixth Reader, page 233
-----------------------	------------------------

## EIGHTH GRADE

The Bugle Song . . . . .	Fifth Reader, page 285
To a Waterfowl . . . . .	Sixth Reader, page 311
Recessional . . . . .	Sixth Reader, page 279

Portraits and biographies of the following poets recommended for study will be found in *Everyday Classics* :

Stevenson, Robert Louis . . . . .	Fourth Reader, page 50
Tennyson, Alfred . . . . .	Sixth Reader, page 223
Whitman, Walt . . . . .	Seventh Reader, page 362





